

Did Game of Thrones
Really Kill _____?



THE SONG OF THE
SUMMER IS... SEE P.58

Entertainment Weekly

*I'm more
than meats
the eye.
#nomnom*

*Hey,
eyes up here!*

*They're real—
and they're
pec-tacular*

OUR
LONG,
LONG
NIGHT
OUT
WITH
THE
STARS
OF

MAGIC
MIKE
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June 26, 2015 • #1369

BY
TIM STACK

Matt Bomer, Channing Tatum & Joe Manganiello



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The Must List

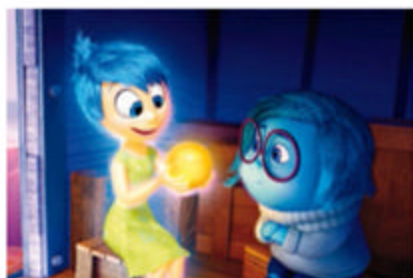
1

BALLERS

Dwayne “The Rock” Johnson stars as retired NFLer-turned-money manager Spencer Strasmore. It’s the only summer dramedy to feature both strip-club parties and sound financial advice. (HBO, Sundays, 10 p.m.)

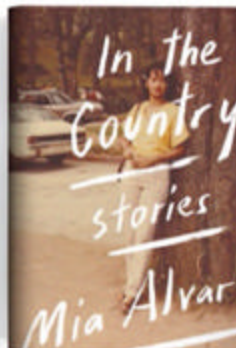


Omar Benson Miller, John David Washington, Dwayne Johnson, and Rob Corddry



2 INSIDE OUT The latest offering from Pixar is a potent dosage of everything the studio is known for. Warm, honest, and funny, this examination of what it means to grow up will make you cry, but what did you expect? (PG)

3 IN THE COUNTRY, by Mia Alvar
Alvar’s debut collection illuminates various facets of Filipino life with vividly developed characters full of longing and loneliness. Some have stayed in Manila, others emigrate to Bahrain or Boston—but a shared heritage ties them all together.



4 LEGO JURASSIC WORLD Everything scary about Jurassic Park is made adorable in this videogame with hilarious takes on all four films. Relive beloved moments and explore new ones, like saving, and then becoming, that sick triceratops.

5 "DREAMS," Beck

Fresh off the melancholy folk of 2014's Album of the Year Grammy winner, *Morning Phase*, the ever-evolving stylistic chameleon returns with his most playful single in years: a sugary indie-pop stomper with a strutting hook and a ridiculously danceable chorus.



6 INFINITELY POLAR BEAR Mark Ruffalo and Zoe Saldana shed their superhero skins to play a married couple in 1970s Boston struggling with mental illness in this intimate indie dramedy, based on writer-director Maya Forbes' own family story. (R)



7 7 IN 7 How fast can you describe Metallica or *Dancing With the Stars*? In eight categories of cultural ephemera, this iPhone game resurrects the deceptively simple but massively addictive spirit of *The \$25,000 Pyramid*. (iTunes)

8 PAGEANT MATERIAL, Kacey Musgraves

Still following her arrow, country's rebel darling focuses her second major album on sweet ballads (the sultry "High Time") and thumbing her nose at Nashville conventions (the sneering "Good Ol' Boys Club").



9 NEW YORK IN A DOZEN DISHES, by Robert Sietsema

After two decades as *The Village Voice*'s food critic, Sietsema is an expert in the city's more obscure culinary offerings. Here, he chooses 12 dishes and scopes out the best, from pizza to pho to barbecued brisket.



10 MR. ROBOT The best reason to log on to USA's addictive cybercrime thriller: Rami Malek's magnetic performance as Elliot, an intense but paranoid techie who joins a ring of vigilante hackers led by Christian Slater who are targeting corrupt corporations. (*USA, Wednesdays, 10 p.m.*)

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BY CHRIS LEE

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REMEMBERING AMY

The new documentary *Amy* looks at the life of the late singer-songwriter Amy Winehouse (seen here in 2004) before and after her infamous problems

The Week's Best Sound Bites

"I am an enigma, and who I am is a gift that you unwrap for life."

—Ian on *The Bachelorette*

"Prince Charming doesn't get his knob polished until he's in love."

—Rachel (Shiri Appleby), finding bachelor Adam (Freddie Stroma) getting a little too friendly with one of the *Everlasting* contestants, on *UnREAL*

"My mom is going to turn my life into a living hell if I don't hang out with you. She's basically the LeBron James of nagging."

—Greg (Thomas Mann), coming over to Rachel's (Olivia Cooke) house for the first time, in *Me and Earl and the Dying Girl*

"You ever wonder why there was a job opening?"

—Owen (Chris Pratt), rescuing a new raptor handler (Colby Boothman) from attack, in *Jurassic World*

"I'm glad the end of the world is working out well for *someone*."

—Jon Snow (Kit Harington), reacting to Sam's (John Bradley) admission that he had sex with Gilly (Hannah Murray), on *Game of Thrones*

"It's always 5 o'clock in prison."

—Poussey (Samira Wiley), when Taystee (Danielle Brooks) discovers her drinking in the morning, on *Orange Is the New Black*

"Rachel Dolezal cracked the holy grail of black secrets: black women's hair.... Black women's hair is even secret to black men. They don't know anything about it—they just know not to touch it."

—Robin Thede on *The Nightly Show*

"This scandal could not be any more Canadian if public money was used to get Drake to drink maple syrup on Niagara Falls."

—John Oliver, remarking on the Canadian Senate audit, on *Last Week Tonight*

"My interest in tall, dark mannequins with delusions of grandeur has dwindled."

—Donna (Kerry Bishé), receiving a dinner invitation from Joe (Lee Pace), on *Halt and Catch Fire*

IAN: CRAIG S/DONNAR; APPLEBY: JOSEPH VILES; PRATT: CHUCK ZLOTNICK; HARRINGTON: HELEN SLOAN/HBO; THEDE: JIM SPELLMAN/WIREIMAGE.COM; WILEY: JILL GREENBERG/ETFLIX; BISHÉ: FRANK OCKENFELS/3AMC; OLIVER: EMILY SHUB/HBO

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NEW YORK

News & Notes

A full-page photograph of actor Chris Pratt. He is standing outdoors by a swimming pool, flexing his right bicep. He is wearing a white tank top, blue and white floral swim trunks, and a tan fedora. In the background, there is a large green dinosaur sculpture and a city skyline visible through a fence.

Chris Pratt Is HUGE

In just one year, the 36-year-old actor has cemented his status as one of Hollywood's most bankable leading men. With two major franchises in his back pocket, where does he go next? The Temple of Doom, perhaps?

BY NICOLE SPERLING

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THANK GOODNESS FOR CHRIS PRATT.

Between his star turns in this past weekend's record-breaking hit *Jurassic World*—which brought in an unbelievable (and unexpected) \$208.8 million at the domestic box office—and last summer's surprise success *Guardians of the Galaxy*, the former schlumpy character actor from NBC's *Parks and Recreation* has risen from television's training ground to become Hollywood's box office savior. He's a wunderkind with the physicality of Tom Cruise, the rugged good looks of a young Harrison Ford, and a smart-ass, goofy demeanor that's part Bruce Willis, part his own creation.

"I don't know how else to say it other than: He's a movie star," says *Jurassic World* producer Frank Marshall. "We were fortunate to have found him when we did."

He's not kidding. Pratt's meteoric rise comes at a time when once-reliable male A-listers are falling prey to moviegoers' fickle demands, succeeding only when performing within the narrow box of audience expectations. Robert Downey Jr. saves the day as Iron Man but generates a fraction of the profits when starring in *The Judge*. (Despite his relentless promotion, the drama made only \$47 million, or about 10 percent of *Iron Man 3*'s lifetime gross.) Johnny Depp may kill as Capt. Jack Sparrow, but he can't catch a crowd in a kooky comedy such as *Mortdecai*, which made a paltry \$7.7 million earlier this year. Pratt's success, by contrast, carries an aura of surprise. He may be playing in the critic-proof arenas constructed by Marvel Entertainment and *Jurassic* architect Steven Spielberg, but both his starring vehicles confounded Hollywood's expectations, outperforming even the most optimistic of predictions. Now studios are wondering: What else can he do?

"I think he has range," says veteran producer Lawrence Gordon, who compares Pratt to a young Willis. "I can think of a number of movies that I've been involved in [over the years] that he could have starred in. He would have been great in *Field of Dreams*." But back when Kevin Costner reigned in the late 1980s and early 1990s, he could toggle from Mafia tales (*The Untouchables*) to baseball fables

Measure of a Leading Man

Chris Pratt's early days as a movie star are proving to be quite lucrative—but how does his average opening weekend stack up?

—KEVIN P. SULLIVAN

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▼ **CHRIS PRATT**

\$69.8

ROBERT DOWNEY JR.

\$54.9

CHRISTIAN BALE

\$46.3

JOHNNY DEPP

\$42.5

WILL SMITH

\$37.1

DANIEL CRAIG

\$33.1

BRAD PITT

\$33.1

TOM CRUISE

\$30.8

CHANNING TATUM

\$24.1

DWAYNE JOHNSON



(*Bull Durham*) to political thrillers (*JFK*) without fretting over switching things up. He belonged to a stratum of stars, including Cruise, Tom Hanks, and Mel Gibson, who could step away from blockbusters to lead any character-driven drama they chose. But times changed, as evidenced by the rise of Depp, Will Smith, and Downey, who aren't always as bankable in quirkier, quieter fare. The hope is that Pratt won't be stalled by the same fate.

"There's a little bit of the '80s and '90s in Pratt, but there is also a bit of the stars from the '30s and '40s in there, too," says *Jurassic World* director Colin Trevorrow. "He's like me. He's kinda like all of us now. We are a remix generation."

Wisely, Pratt is taking great care when plotting his career trajectory, making the most of his newfound leading-man status, and he's relying on wisdom gained during the 15 years he spent working on television and in smaller movie roles to help make informed decisions. One lesson? Be selective. "I'm seeing you have to say no to some things because some things are just bad," he told EW earlier this year. "Like, you're given the broken birds and misfit toys that for 10 years no other actor has wanted to put together or play with. Ninety-nine percent of the time, there's a reason."

Pratt's contractually booked for two return trips to *Jurassic World* along with two more *Guardians* movies, but as he builds up his action-figure likeness over the next few years, he will also try his hand at the Western genre opposite Denzel Washington in Antoine Fuqua's action ensemble *The Magnificent Seven*. After that, he'll move on to a sci-fi love story with Jennifer Lawrence in the upcoming *Passengers*.

As for persistent rumors that Pratt will don the iconic brown fedora to play the title character in a new installment of Spielberg's *Indiana Jones* franchise? It's all speculation. According to producer Marshall, Pratt certainly will be considered, but no discussions have taken place. Still, even without Indy, Pratt's future is looking pretty bright. "He's going to be around for a long time," says Gordon. "I just hope I get to work with him."

We're pretty sure he's not the only one. ■



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NEW YORK

GAME OF THRONES' GAME CHANGERS

The HBO fantasy hit's bloodiest season finale yet has radically shaken up next year's sixth season, with producers preparing to extend the story beyond the borders of **George R.R. Martin's** published five-novel epic. (For all our *GoT* coverage, visit ew.com/game-of-thrones.) Here's what four jaw-dropping moments mean for season 6. Spoilers ahead! —JAMES HIBBERD

● Jon Snow is dead—unless he's not

The Night's Watch committed mutiny against their Lord Commander (again!), leaving Snow with a bellyful of fatal stab wounds (*et tu, Ollý?*). Star Kit Harington is adamant he's finished: "I'm dead. I'm not coming back next season," the actor says. But fans aren't so sure. George R.R. Martin has heavily hinted that Snow's story is not over, and the finale saw sorceress Melisandre arrive back at Castle Black just in time to potentially revive him. It's true the HBO series has declined to revive characters resurrected in Martin's novels in the past, but halting Snow's unfinished-feeling hero's journey would be a surprising move, even for convention-shattering *Thrones*.

● Cersei is free (and super pissed)

After being forced to stroll home in the most humiliating walk of shame ever, Cersei has escaped the clutches of the Faith Militant yet has a trial for her sins coming up next season. Luckily, she also now has her Franken-Mountain to do her bidding. But what about Margaery Tyrell

and Ser Loras, who are still locked up? And what's Cersei going to do about Dorne when Jaime's ship returns and her dear brother explains that Prince Oberyn's lover poisoned their daughter? "Jaime should just ask the captain, 'Just drop me off, I'll build a little house over there!'" Nikolaj Coster-Waldau, who plays Jaime, says.



Kit Harington



Casting the Real Housewives of Park Avenue

When news broke that MGM had bought the film rights to Wednesday Martin's Manhattan-based memoir *Primates of Park Avenue*, our dream cast of Upper East Siders materialized immediately, fresh from *Physique 57*. —ISABELLA BIEDENHARN



TAYLOR SCHILLING
as Wednesday
As an academic studying the wealthy moms around her, Schilling is believably adaptable.



MALIN AKERMAN
as Candace
Martin's California-bred pal brings dry wit with a side of glamour, just as Akerman does.



SIENNA MILLER
as Lily
Blending SoHo cool and boho serenity, Miller is a perfect fit as Martin's fashion-designer BFF.



TONY GOLDWYN
as the husband
Bringing home bacon and Birkins, Goldwyn is Martin's slightly older, NYC-born husband.



ROSAMUND PIKE
as Queen of the Queen bees
No doubt she'd lend a chilling edge to this mean, mean mommy.

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Inside Madonna's Bonkers New Video

The stars aligned to create "Bitch I'm Madonna." —KEVIN O'DONNELL

OVER THE PAST 17 YEARS,

director Jonas Åkerlund has teamed up with Madonna for some of her most iconic videos, 1998's "Ray of Light" and 2000's glossy "Music" among them. The Queen of Pop called upon the Swedish filmmaker once again for "Bitch I'm Madonna," which premiered online June 17 and features pop divas Beyoncé, Katy Perry, Miley Cyrus, Nicki Minaj, and Rita Ora.

"It's always a challenge," Åkerlund tells EW about scheduling such star power for the shoot, which took place over one night in May in New York City. "But the good news is we all love Madonna and everyone wanted to be involved."

Despite the scheduling headaches—Madonna is also rehearsing for her tour, which kicks off this fall—Åkerlund says she was heavily involved in the

video's creative execution. "Every time we do videos, we want to change the world," he says. "A lot of artists don't do that, but she does. She has that extra thing that makes my job worth it."

Most important, Åkerlund says the clip captures Madonna like you've never seen her. "She hates to repeat herself," he says. "We managed to do something that feels very fresh and very new."



TALKING SMACK WITH BIG BROTHER'S ZINGBOT

The 17th season of CBS' reality series begins June 24. EW's **LYNETTE RICE** caught up with our all-time favorite *Big Brother* cast member: the insult-slinging Zingbot.

Big Brother has attracted a lot of VIP waitresses in the past. What's the most prevalent occupation this year? Why fix what isn't broken? V...I...ZIIIIING!!!
How would you describe the decor of the house? Thrown together and out-dated. Oh, wait, did you say the house or your outfit? ZING-A-LING-A-DING-DONG!
Which player is most likely to go the entire game with

their shirt off or in a bikini? Are you asking for you or a "friend"? CREEPER ZING!!!
What twist can we expect this summer? It was going to be a house full of attractive entertainment journalists, but we couldn't find any. ZING!!!
How do you maintain your delightful shiny exterior? By thanking the Zing god every morning that I'm not... you! ZIIING!



Empire vs. Power

Season 2 of Starz's hip-hop-fueled drama *Power* premiered to record ratings this month, and the network quickly booked season 3. But exec producer 50 Cent's hardly enjoying that success—he's got a bone to pick with that *other* musical drama, *Empire*, and he recently took to Instagram to tell fans that "*Empire* is some s--- you should get for free," while *Power* is worth paying for. (It's a battle he's been waging since December.) To settle the score, we tracked the series' similarities. (Sorry, 50.) —SHIRLEY LI

TAGLINES



Music. Family. Power. The Battle Begins.



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Ghost, Angela, and Tasha

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Jussie Smollett

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BRINGING THE BEAT BACK

This summer, it's all about hip-hop's heyday. A trio of movies will hit theaters in the next two months, each chronicling the lasting impact of the musical genre in the '80s and '90s. We talk with the filmmakers about why they (and we!) still can't get enough. —CHRIS LEE

B “BACK IN THE DAY” is back with a vengeance. Hip-hop’s golden age—the period spanning the late ‘80s to the mid-‘90s, encompassing such rap acts as A Tribe Called Quest, Snoop Dogg, and the Beastie Boys—is receiving its cultural moment thanks to a suite of new films.

The boisterous biopic *Straight Outta Compton* (Aug. 14) tracks the rise of gangsta-rap rabble-rousers N.W.A through 1992’s Los Angeles riots. The documentary *Fresh Dressed* (June 26) traces hip-hop’s style evolution from cotton plantations through the boom-box ubiquity of Run-DMC’s “My Adidas” to high-fashion runways. And this week’s ‘hood-centric coming-of-age dramedy *Dope* (June 19) follows a threesome of high school “geeks” who obsess over Yo! MTV Raps-era cultural touchstones, including flat-top fades, 2 Live Crew records, and vintage Air Jordans, as a means of repudiating the gang violence and thug culture endemic to their hometown of Inglewood, Calif. “For characters trying to define themselves against their environment, it’s the perfect way to show how different they are—to say, ‘We’re

going to embrace this era instead of our own,’” says *Dope* writer-director Rick Famuyiwa. “These kids look to the ‘90s for some sense of authenticity they were seeking out.”

All the films draw energy from a time before bling was a thing and hip-hop was flourishing but had yet to conquer—and be co-opted by—the mainstream. According to *Fresh Dressed* director Sacha Jenkins, that integrity may explain the era’s continuing relevance. “Looking back on the ‘90s, I don’t want to say hip-hop peaked, but it was an extremely strong period musically,” he says. “Because it still rings so true, a new generation is connecting with it and making it part of their lives.”

Straight Outta Compton director F. Gary Gray is quick to point out that the sonic template created by N.W.A during the time carried on through the music of Tupac Shakur and Eminem, and is even evident in the work of such of-the-moment stars as Kendrick Lamar. Moreover, the stark originality N.W.A conjured in the golden age continues to reverberate through the culture via entrepreneurial efforts by founding members Ice Cube, a successful multi-hyphenate rapper-actor-producer, and multiplatinum-selling



(From top) *Straight Outta Compton*, *Fresh Dressed*, and *Dope*

producer Dr. Dre, whose Beats Electronics and Beats Music sold to Apple for \$3 billion last year.

“Dre has been moving the crowd since the ‘80s; he’s doing it on a much larger scale with Beats,” Gray says. “Cube is a mogul in Hollywood. These guys started in a garage and built empires. You can make connections from those origins to the pop culture of this day.”



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THE TROUBLE WITH AMY

A New Film, a New Controversy

For many, **Amy Winehouse**'s tragic last months are her enduring legacy. So documentarian Asif Kapadia set out to tell the singer's complete story, with the blessing of her father. Unfortunately for Dad, the film's truth hurt. **By Chris Lee**



THE NEW DOCUMENTARY

Amy explores a side of Amy Winehouse that may shock even her most committed fans: her golden youth as a self-empowered round-the-way girl from North London with talent to burn and attitude to spare. Directed by Asif Kapadia (*Senna*), the film (out July 3) highlights the neo-soul diva's path to superstardom, a period before—in the words of her epochal 2007 hit single—they tried to make her go to rehab and she said, No, no, no.

Since the dusky contralto's 2011 death at age 27 from alcohol poisoning, she's most often recalled in caricature: a tragic junkie with an extravagant beehive and a self-destructive streak—a crack-addled cautionary tale of celebrity excess. But *Amy*, which premiered to ecstatic reviews in May at the Cannes Film Festival, aims to upend that image.

Featuring never-before-seen archival footage and interviews with her closest friends, ex-lovers, and collaborators, the movie illuminates the Grammy winner's early struggles with depression and bulimia en route to her evolution as an artist. "She was a really strong woman, this amazing personality who had an awful reputation and whose humanity got lost along the way," Kapadia says. "It became a mission to make a film that does right by her."

But now the star's family and former boyfriend have come out swinging. Although the filmmakers secured the cooperation of the Winehouse estate and conducted in-depth

interviews with the singer's parents, this April a family spokesperson issued a statement claiming *Amy* "is both misleading and contains some basic untruths."

In the film, Winehouse's father, Mitch, is portrayed as an absent parent more concerned with his own fame than supporting his daughter. He's quoted saying, "Amy didn't need to go to rehab," and is shown arriving at an island retreat, where she was attempting to kick her drug addiction, with a TV crew in tow. But in a recent interview, Mitch insisted his full quote, "Amy didn't need to go to rehab *at that time*," was cut out of the film. On Twitter, Mitch has refuted his characterization in *Amy*, and he told a U.K. paper, "Amy would be furious. This is not what she would have wanted." (EW's attempts to reach him were unsuccessful.)

Reg Traviss, Winehouse's boyfriend at the time of her death, was also interviewed for the film but only appears in a photo montage. In an email to EW, he claims the movie presents a "distorted representation of Amy," especially with regard to her father. "Amy had



Winehouse in 2008

IN 2004: REX/SHUTTERSTOCK; IN 2008: BRUCELAND/REX/SHUTTERSTOCK



Amy Winehouse in 2004



**AMY WAS A
STRONG WOMAN
WHO HAD
AN AWFUL
REPUTATION
AND WHOSE
HUMANITY GOT
LOST ALONG
THE WAY.”**

—Director Asif Kapadia

a very close and very warm relationship with her father,” he says. “But the documentary goes out of its way to portray their relationship as hollow and problematic.” Kapadia, Traviss adds, “wanted to follow a familiar narrative—that of the Sid and Nancy-type of rise-success-shambolic fall. To make that narrative fit with Amy’s life, he had to censor and in some instances completely omit parts of her life.”

Kapadia says he knew his film would likely upset “certain people” but he doesn’t regret—or retract—anything that’s in the film. “Is it nice? No,” he says, but he and his team made a commitment early on. “Amy was no-bulls—. [We said] if we are going to do it, we have to do it properly. So let’s just make that film and deal with it.”

Ultimately, the story is about Amy herself—and her process as a singer-songwriter—and the documentary’s true power lies in its insight into a woman who sometimes loved too much. “Generally, people had a negative opinion of Amy Winehouse. She was a joke,” Kapadia says. “Now people see the film and they’re changing their tune.” ■

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Stephen "tWitch"
Boss, Matt Bomer,
Kevin Nash,
Joe Manganiello,
Channing Tatum, and
Adam Rodriguez



BIGGER LONG

THE STARS OF **MAGIC MIKE XXL**,

OUT JULY 1, BARE ALL DURING A NO-HOLDS-BARRED CONVERSA



GER *and Totally* CUT

p25

TION ABOUT WAXING, WORKOUTS, AND THE PERILS OF SHRINKAGE. By Tim Stack



W

HAT HAPPENS IN VEGAS STAYS IN VEGAS. Usually. But when you're in a Sin City bar with the six stars of *Magic Mike XXL*—Channing Tatum, 35, Matt Bomer, 37, Joe Manganiello, 38, Kevin Nash, 55, Adam Rodriguez, 40, and franchise newcomer Stephen "tWitch" Boss, 32, of *So You Think You Can Dance* fame—all bets are off. ¶ The sequel to 2012's male-stripper hit (based loosely on Tatum's real-life stint as an exotic dancer) picks up three years later and follows the gang as they take a road trip to a stripper convention in Florida. Along the way, the dudes pick up a host of new pals, including club owner Rome (Jada Pinkett

Smith), her dancer Malik (Boss), an alluring photographer (Amber Heard), and a lonely Southern belle (Andie MacDowell). ¶ Viewers who found the first film's darker twists a bit of a drag will be pleased with *XXL*'s lighter, looser tone, its renewed emphasis on the guys' group dynamic, plus its serious uptick in dance numbers. "We didn't want to repeat ourselves," says director Gregory Jacobs, taking over for Steven Soderbergh (who still served as cinematographer). "Having this opportunity to go on a road trip enabled us to literally go in a different direction tonally. We could be funnier." Funnier isn't a problem for these guys, to say the least. Over drinks in Vegas, they let it all hang out about everything from getting naked to getting hurt to keeping things, um, extra-large in an extra-cold room.



(Clockwise from far left) Bomer, Jada Pinkett Smith, Nash, Tatum, Manganiello, and Rodriguez; Bomer and Tatum; Boss



SUPER BIG GULP

XXL'S MOST EXTREME DANCE SCENE TAKES PLACE IN A MINI-MART

There are a ton of dance numbers in *Magic Mike XXL*, but one by Big Dick Richie (Joe Manganiello) packs an extra punch. Hopped up on the party drug Molly, Richie performs an elaborate routine to entertain a lonely convenience-store clerk. The dance is set to a certain iconic boy-band tune that we can't spoil (but you can probably guess). "I'm friends with a member of a very popular five-part harmony group," Manganiello says. "And we were talking about this [scene] and what the music was going to be. I said, 'There's only one song that could be worthy.' When it comes on the radio, no matter how tough a dude you are, the windows go up and you sing along."

The original movie cost \$7 million and made \$167 million worldwide. Were you shocked by the success?

CHANNING TATUM We just won the lottery. Like, we had no idea. We truly, honestly had *no idea*. I don't know how we could have seen it. It was like a unicorn.

JOE MANGANIELLO I remember Warner Bros. bought it and announced they were going to release it as their Fourth of July movie. That's when it hit me. I was like, "Oh my God, what we just did to these girls, everyone is going to see this."

MATT BOMER When I came on board for the first one, I thought it was going to be this tiny indie. And then I

saw a rehearsal of Channing doing "Pony" and I was like, "Oh! Oh, damn!"

Was it a no-brainer to come back?

ADAM RODRIGUEZ Yeah, we all kept in touch after the first one was done.

Anytime you want to form a rock-solid ensemble, make everybody get naked.

—MATT BOMER

We knew there was some talk about doing a sequel, especially after how well the first one performed.

KEVIN NASH Do you guys remember the first day of dress rehearsal [on the first film] when they told us, "Tomorrow you're going to be in your underwear"?"

BOMER Yes. It was like boot camp.

MANGANIELLO But everybody went for it! The bond formed right in that moment.

TATUM AND BOMER Solidarity!

BOMER Anytime you want to form a rock-solid ensemble, make everybody get naked. Instant trust happens.

TATUM I'll forever be able to see them across the room and be like, "You!"

[Points across the table] If s--- ever goes down, I know who's willing to go hard—no pun intended.

tWitch, you're a newcomer to the franchise. Was there any hazing?

STEPHEN "TWITCH" BOSS The waxing was enough! Honestly, walking into it was a dope vibe. Because you're coming into an ensemble that's already been put together, you don't know how it's going to be. I was like, "Is it going to be crazy, testosterone-filled, and a lot of competition?" It was the complete opposite. Like Matt said, it was nothing but support.

BOMER I don't know how I got the unenviable job of going into rehearsal after tWitch but whatever he was doing, I would walk into the room and there would be the craziest sexual energy.

Do you guys rehearse your strip numbers for your significant others?

MANGANIELLO Hell, yeah. I went on vacation in Mexico and Sofia [Vergara, Manganiello's fiancée] didn't know what hit her! She tried to hide under the bedsheets! She came to Savannah to visit [the set], and we would go to this gym, and she'd be on that leg machine that works your inner thighs that kinda locks your legs in. I knew she was locked into this thing so I came up and just, like [starts dancing]. She was like, "Get out of here!" and yelled for someone from the gym to come get me and drag me away.

What about you, Channing? Your wife, Jenna, is an incredible dancer. Did she give notes?

TATUM Yeah, completely. She's been along for the whole ride with us, trying to figure out what we're going to do. She's super creative. One of her oldest friends is our choreographer, and after it was all said and done [on the sequel], Jenna was like, "It's just missing something—the one moment where everybody is together." We have this part where we all come out [for the finale]. It was all her. She nailed that.



BOSS LADY

AMID ALL THOSE ABS, **JADA PINKETT SMITH** RULES AS THE HONCHO WHO KEEPS THE BOYS IN LINE

Jada Pinkett Smith has one helluva lucky job in *Magic Mike XXL*. The actress, 43, spends a good portion of the film surrounded by the half-naked male cast. Smith plays Rome, a strip-club owner and former paramour of Mike (Channing Tatum) who takes her job very seriously. "She believes eroticism is a way to the higher levels of one's soul," she says.

"She looks at what she does as a religious pursuit!" Smith admits that shooting the film was a revelatory experience. "I have never had any interest in male strip clubs," she says. "But being around all those beautiful men was not only fun, it was deeply inspiring. I had no idea that beautiful men could be as inspiring as beautiful women!" Amen.

How difficult are the physical aspects of these movies?

TATUM We all got hurt, even those people like Joe who are always in that shape...

MANGANIELLO Well, when you're a naked werewolf for five years, there's no option!

TATUM But even then you turn it up a little higher. I work out for, like, the



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Nash, Bomer, Rodriguez, Manganiello, Tatum, and Gabriel Iglesias

one moment I'm walking from the bed to the bathroom with my shirt off. Some people got very, very hurt. I mean, this guy's bicep [*points to Manganiello*] was hanging off his arm.

MANGANIELLO I had to finish the last few weeks [of shooting], including my entire finale routine, with a torn bicep.

TATUM It's so funny talking about a stripper movie in these terms.

MANGANIELLO After that finale I came down to my trailer with an ice pack and people were high-fiving me, like, "Dude, that's amazing. You played hurt!" The door closes, and Sofia looks at me and goes, "If I see you at the f---ing gym tomorrow, we're done. You're going to a doctor." I had surgery the second I got home.

TATUM The most hilarious thing is, when all this stuff is happening and we're all getting banged and bruised, we'd all look back to Kevin [a former professional wrestler]. There's nothing that hasn't happened to him. He's the team daddy.

NASH [Wrestlers] do the same thing. There's so many guys that finish

matches with torn quads and everything else.

The dance numbers are even more elaborate in this one. How many times did you have to do those on camera?

REJECTED HEADLINES

WE PLAYED WITH DOZENS OF POSSIBLE HEADLINES FOR THIS STORY. HERE, OUR FAVES THAT DIDN'T MAKE THE CUT.

The Long Hard Summer Sequel

Six-Pack-Apalooza

A Hard Man Is Good to Find (And We've Got Six!)

Abs-olutely Fabulous

Big Swinging Sequel

Hard at Work

It's Getting Hard in Here

Too Big to Fail

AND OUR NO. 1 FAVORITE...

Is That a Sequel in Your Pocket, or Are You Just Happy to See Us?

RODRIGUEZ On the day it's showtime, all of a sudden you've got a thousand women lined up, and you've only got a couple of times to get it right. It's so much fun, what stakes like that do.

NASH In the first one, we pulled our f---ing camouflage off, and that was the first time we were in front of people with our thongs. They went, "Cut!" and I couldn't have gotten a robe on any faster.

TATUM And you're 6' 11"!

NASH After three takes, you're like, "F--- it. They've seen my s---."

Speaking of your, um, stuff: Who's regulating the temperature on set? Cold air isn't exactly helpful if you're stripping to impress.

TATUM It don't matter. Adrenaline takes care of all that s---.

MANGANIELLO One thousand people screaming, including crew.

NASH [But] Tommy the turtle finds his way into the shell quickly. [*Group laughs.*]

TATUM That's it. I'm making this end right now because we won't get anything better. There's nothing that can beat that. ■

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13

20

11

6

9

14



NO.

1

EP. 6
"What the
Hell Did
I Do?"
HBO





The Jinx

SCENE Robert Durst accidentally confesses to being a murderer. **WHY** Intelligent crime documentaries aren't supposed to pass judgment on their subjects' guilt or innocence. All that changed in an instant when accused murderer Durst walked into the men's room, unaware that his mic was hot, and inadvertently delivered the most mind-blowing confession in TV history, mumbling to himself: **"What the hell did I do? Killed them all, of course."** There was such a collective gasp that oxygen masks may as well have dropped from ceilings across America. It was hard to tell what was more enthralling: Durst's monologue, or the debates it stirred up afterward. Did series director Andrew Jarecki have an ethical responsibility to make the confession public as soon as it happened? Did he delay justice for the sake of a riveting finale? Whatever the answers, this was a next-level crime drama. Jarecki wasn't just directing great television. He was directing real life.



NO. 3

Inside Amy Schumer

[EP. 1 "Last F---able Day" Comedy Central]

SCENE Last f---able day. **WHY** Even within a consistently A+ season, no sketch better encompasses the delicate balance between comedy and sharp social commentary on *Inside Amy Schumer* than "Last F---able Day." Schumer happens upon Tina Fey, Julia Louis-Dreyfus, and Patricia Arquette in a bucolic meadow as they're celebrating Louis-Dreyfus' LFD—the one where Hollywood decides you are no longer believably...you know. (What are some of the signs? You might have to audition for the part of Mrs. Claus, or wardrobe only gives you long sweaters.) "This sketch is one that we really cared about," Schumer tells EW. "We've been trying to get it done forever." Nicole Holofcener (*Enough Said*) was brought on to direct and helped amp up the star power—"I think once Julia agreed to be unf---able, it wasn't hard to get others interested," says Holofcener—and each woman added her own riff on the theme. The result? A magical moment that was as fun to film as it is to watch. "I'm not kidding," says Schumer. "I really think it was the best day of my life."



NO. 2

How to Get Away With Murder

[EP. 4 "Let's Get to Scooping" ABC]

SCENE Annalise Keating (Viola Davis) removes her wig. **WHY** It was the moment that changed everything: Davis' steely lawyer Keating stares into a mirror, ready to confront her husband about his affair with a now-dead student, when she removes her makeup at her bedroom vanity. With every painful stroke, she wipes away her glossy shell and uncovers raw emotive layers of both a character and an actress. But it was the act of removing her wig, revealing her natural hair beneath, that shocked viewers the most. To Davis' credit, it was all her idea, and the scene became a revolutionary moment showcasing an underrepresented form of real beauty.



NO.

4

EP. 12
"Lost
Horizon"
AMC

Mad Men

SCENE Peggy Olson (Elisabeth Moss) struts into a new job.

WHY The scene is just 23 seconds long, but it's probably the most memorable of the final season. Following a booze-fueled day with Roger (John Slattery) where she learns it's not as important as she thinks to "make men feel at ease," Peggy makes an instantly GIF-able entrance on her first day at McCann Erickson, turning heads as she sashays in with shades, a lit cigarette, and Bert Cooper's erotic octopus painting under her arm. The subtext? Punk Mary Tyler Moore. To capture the swagger, Elisabeth Moss tells EW she blasted "Stayin' Alive." "I was trying to not bump into anyone and drop anything," Moss says. "I think I asked [director] Phil Abraham, 'Do I look cool?' He said yes."



NO. 5

Transparent

[EP. 6 "The Wilderness" Amazon]

SCENE Maura (Jeffrey Tambor) gives her son-in-law the perfect speech about family.

WHY All season long, we saw the Pfeffermans' adult children gossip about their transgender parent, Maura. Finally Maura gets to speak for herself. "This is my family," she tells her son-in-law, Leonard, during an emotional family dinner. She apologizes for the pronoun confusion, but she's totally unapologetic about her transition. "I'm just a person," she says. "And you're just a person. And here we are. And baby, you need to get in this whirlpool or you need to get out of it."



NO. 6

The Americans

[EP. 10 "Stingers" FX]

SCENE Elizabeth (Keri Russell) and Philip (Matthew Rhys) tell their daughter they're Russian spies. **WHY** In the most intense family meeting ever, the long-suspicious Paige (Holly Taylor) finally confronts her parents, forcing them to reveal that they aren't, well, Americans. "From the beginning of the show, we knew this would happen," series creator Joe Weisberg says of the pivotal moment, rewritten many times. "We knew if we don't get this right, we sort of destroy the entire series."



NO. 8

Veep

[EP. 5 "Convention" HBO]

SCENE Amy Brookheimer (Anna Chlumsky) loses it. **WHY** Though nominated twice for portraying perpetually put-upon White House staffer Brookheimer, Chlumsky has never taken home the gold. This should be her year, primarily because of the head-turning meltdown she has in the fifth episode. Unable to take any more bad decisions made by sitting president Selina Meyer (Julia Louis-Dreyfus), she snaps, first telling off an indecisive special assistant (Lennon Parham) and then going in on the president herself. "You are the worst thing that has happened to this country since food in buckets. And maybe slavery," she says. As she's exiting, she hisses the final dagger. "The fact that you are a woman means we will have no more women presidents. Because we tried one, and she f---ing sucked." Chlumsky says she knew she had struck a nerve with her performance when she terrified a costar. She tells EW, "Tony [Hale] and I share a trailer. I thought I had it to myself, so I was rehearsing. I was really letting it rip, and Tony knocked on my door and was like, 'What's wrong? What happened?' He was so scared, and I felt so bad." Take note, Emmys: If Tony Hale believed it, so should you.



MAD MEN: AMC; VEEP: PATRICK HARBON/HBO; THE AMERICANS: PATRICK HARBON/FX

**"THE FACT
THAT YOU
ARE A WOMAN
MEANS WE
WILL HAVE
NO MORE
WOMEN
PRESIDENTS.
BECAUSE
WE TRIED
ONE, AND
SHE...
SUCKED."**

—AMY BROOKHEIMER (Anna Chlumsky), *VEEP*



NO. 9

Homeland

[EP. 8 "Halfway to a Donut" Showtime]

SCENE Carrie (Claire Danes) gets Saul (Mandy Patinkin) recaptured. **WHY** Would you betray your best friend in order to save his life? That's the gut-wrenching decision Carrie makes during this riveting mission-room sequence. Despite his pleading, she remotely guides Saul right back into the hands of his Taliban captors to be used as a political pawn rather than allow him to take his own life. This is *Homeland* at its best—meshing Carrie's personal motives with high geopolitical stakes. (Plus, drones!)



NO. 10

Last Week Tonight With John Oliver

[SEASON 1, 2014 HBO]

SCENES John Oliver's heartfelt rants. **WHY** TV shows generally try not to irk the Federal Communications Commission, but that's part of what makes *Last Week Tonight* so exciting: Oliver doesn't care. That certainly seemed to be the case when he spent 13 (13!) minutes passionately, intelligently, meticulously explaining why the issue of Net neutrality shouldn't be boring to you. That's a feat in itself, and it paid off when Congress eventually sided with the host. And while Oliver didn't exactly arrest FIFA's corrupt cronies himself, the soccer-loving comedian led the charge against the organization way back in June of last year, before FIFA-trashing came into vogue. Come to think of it, maybe we shouldn't give him an Emmy—let's keep him a little angry.

NO. 7

Sons of Anarchy [EP. 12 "Red Rose" FX]

SCENE Jax (Charlie Hunnam) tearfully kills his mother, Gemma (Katey Sagal). **WHY** Of course, she had it coming. If SOA creator Kurt Sutter was playing out his version of a modern-day *Hamlet* under the guise of a motorcycle drama, his 21st-century Gertrude, the treacherous Gemma Teller Morrow, was going to have to meet her maker. But what made Gemma's death so remarkable—besides the fact that her son Jax finally got to avenge the death of his beloved wife, Tara—was how she gave him permission to actually pull the trigger. "You have to do this," Gemma whispered, her back turned, before he shot her. "It's who we are, sweetheart."

Someday, if you decide not to execute me, I'll tell you all about why I killed my father. On that day, should it ever come, **we'll need more wine than this.**



NO.

11

EP. 8
"Hardhome"
HBO

Game of Thrones

SCENE Daenerys and Tyrion (finally!) meet.

WHY It was a moment *Game of Thrones* fans had waited years to see: show favorites Tyrion Lannister (Peter Dinklage) and Daenerys Targaryen (Emilia Clarke), together in a room for the first time. Viewers swooned at the tense five-minute scene as the two brilliant outcasts, one cynical and one idealistic ("two terrible children of two terrible fathers," as Tyrion puts it), deftly interact as the Lannister fugitive persuades the queen in Meereen to join forces. "It's very rare to spend this much time with two people on a show who have never met," show-runner Dan Weiss told EW on set between takes. "We know everything Tyrion and Dany have gone through separately; now we see them coming together. It invests you so much more."



NO. 13

Empire

[EP. 6 "Out, Damned Spot" Fox]

SCENE Cookie (Taraji P. Henson) reveals she's wearing lingerie under her coat during a family dinner. **WHY** Henson's ex-wife of mogul Lucious Lyon (Terrence Howard) is arguably the breakout TV character of the year, with her perfect combination of fierce ambition and brazen outrageousness. The latter is on display during this memorable moment—when she slaps her rump at the gathering and declares, "This is an ass!" Henson says the moment was completely unscripted. Below, Henson and Howard discuss the scene that set Twitter (and talk of Henson's admirable assets) ablaze.

HOWARD Boo Boo Kitty had her lingerie scene, and I remember Cookie looking over at Boo Boo Kitty's ass like, "No, darlin'." **HENSON** But they weren't expecting [the slap] because it wasn't in the script.

HOWARD I told her to do it.

HENSON I said, "We gonna show Boo Boo Kitty what an ass looks like." It was the perfect scene to do it. And no one was expecting it, so I do it and they're like [gasps]. So the actual response that you get was an honest response.

HOWARD It was an honest response. I'd never seen her ass either.



NO. 12

Broad City

[EP. 4 "Knockoffs" Comedy Central]

SCENE Ilana (Glazer) and her mother (Susie Essman) go to Chinatown to buy fake handbags.

WHY *Broad City* is the best New York show on TV. It makes the city more cartoonish than actual New York, but also more real. When Ilana and her mother, Bobbi, climb down a manhole into a fantastical netherworld where they can speak Chinese to buy counterfeit handbags, it's the perfect satire. "Chinatown is such a unique part of the city, and the selling of knockoff bags down there is so wild," Abbi Jacobson tells EW of writing it. As this episode reminds us, New York is a totally irrational and absurd place to live, but everyone puts up with it because, as Bobbi says, "all the good s--- is always down in a manhole."



NO.

14

EP. 6
"Kimmy
Goes to
School!"
Netflix

Unbreakable Kimmy Schmidt

SCENE Titus (Tituss Burgess) makes a music video.

WHY Binges come and go, but unforgettable characters—and their viral songs—are forever, which is why we're so enamored with wannabe diva Titus Andromedon's impeccable performance of "Peeno Noir." It's Titus' original "ode to black penis," but more important, it was a stroke of comic absurdity that proved to viewers that *Kimmy* was cut from the same cloth as *30 Rock* (both being Tina Fey–Robert Carlock creations). Plus, it's stuck in our heads as much as the show's equally addictive theme song. ("Unbreakable! They alive, dammit! It's a MIRACLE!")

Peeno noir!
Caviar, Myanmar, midsize car
You don't have to be popular
Find out who your true
friends are
Peeno noir!
In the boudoir
(It went to voicemail, call
it again, call, call it again)
Peeno noir, smoke a cigar
Revenge can be spectacular
Peeno noir!
Peeno noir, leather bar
Oh so close and yet so far
Peeno noir!
Peeno noir, you're a star
Listen to Tom Berenger
Peeno noir, Roseanne Barr
Peeno noir!
Au revoir.



NO. 15

Saturday Night Live

[EP. 10 "Christmas Serial" NBC]

SCENE SNL spoofs the *Serial* podcast.

WHY SNL hit the zeitgeist at precisely the right moment with the Christmastime parody of *Serial*, the podcast that entranced the nation. Between Cecily Strong's flawlessly dry impression of host Sarah Koenig (and Aidy Bryant's genius interpretation of lawyer Cristina Gutierrez), the true-crime holiday skit was the highlight of the season and reminded us that, even after 40 years, SNL still knows what it's doing.



NO. 16

Orange Is the New Black

[EP. 12 "It Was the Change" Netflix]

SCENE Red tries to kill Vee. **WHY** As Yvonne "Vee" Parker, Lorraine Toussaint may have been a villain, but her relationship with Red was the better story line. When Red tried to off Vee with plastic wrap, the fight that ensued was both comical and incredibly tense. Still, Toussaint says her character wasn't evil. "I have a different perspective on this person," she tells EW. "Hopefully I created a well-rounded human being."



NO. 17

Scandal

[EP. 14 "The Lawn Chair" ABC]

SCENE Olivia Pope gets a confession out of a racist cop. **WHY** Leave it to Olivia Pope (Kerry Washington) to give America the sort of confession they'd been craving amid a year of racial strife. When Pope is faced with her very own Ferguson case—a white policeman shoots an unarmed African-American kid—she confronts the guilty cop herself, demanding to know, "Was it just you, or did anyone else help you hide the fact you're a murderer?"



NO.
18

EP. 9
"Pie-Mary"
NBC

Parks and Recreation

SCENE Leslie Knope (Amy Poehler) proves she's the ultimate feminist. **WHY** It's difficult to beat the laughs that Amy Poehler generated when Leslie was trapped in the office with Ron (Nick Offerman), but she gives good monologue, too. In "Pie-Mary," Leslie shined a fiery light on the absurdity of a traditional family-values-versus-feminism debate that raged over whether she should participate in a candidates' wives' bake-off. After blasting the media for their treatment of female politicians ("Are you trying to have it all?... It's a stupid question. Stop asking it. 'Do you miss your kids when you're at work?' Of course I do...and then, you know, sometimes I don't."), Leslie summed it up with empowering, plain eloquence: "If you want to bake a pie, that's great. If you want to have a career, that's great too. Do both or neither. It doesn't matter. Just don't judge what someone else has decided to do."



NO. **19**

Better Call Saul

[EP. 6 "Five-O" AMC]

SCENE Mike Ehrmantraut (Jonathan Banks) actually gets emotional. **WHY** You can't draw blood from a stone, but if you're lucky you might wring free a few tears. Witness the dirty cop-turned-hitman Mike on the *Breaking Bad* prequel, *Better Call Saul*. This episode showcases the weary, cold-blooded fixer spilling truths to his daughter-in-law about how he murdered the cops who killed his son—and how he's haunted by the guilt of corrupting his own blood. "I broke my boy," quivers Mike in a moment of revelation and vulnerability. As Banks told EW, "I so wanted to do it justice that I think I took a breath at the beginning of the episode and probably let it go at the end."



NO. **20**

Bob's Burgers

[EP. 1 "Work Hard or Die Trying, Girl" Fox]

SCENE The absurd school musical. **WHY** Fox's endearing animated comedy shines when it explores its musical roots. In last season's simple and silly premiere, two conflicting school productions based on '80s movies culminate in Gene Belcher's masterpiece *Work Hard or Die Trying, Girl*. Writer Nora Smith tapped directly into what we love about Bob's original approach to pop culture—and reiterated why it won last year for Outstanding Animated Program.



IF YOU MISSED ANY OF THESE MOMENTS, YOU CAN STILL CATCH THEM ONLINE. WATCH THE SCENES AT EW.COM/20BESTSCENES.

WRITTEN BY
JAMES HIBBERD, SAMANTHA HIGHFILL, JEFF JENSEN, JEFF LABRECQUE, MELISSA MAERZ, RAY RAHMAN, LYNETTE RICE, MARC SNETIKER, DAN SNIERSON, TIM STACK, AND SARA VILKOMERSON

BREAKING DOWN THE BALLOT

THE EMMY RACE IS ON! A LOOK AT SOME EARLY HOPEFULS VYING FOR A NOMINATION COME JULY 16.

YOUR BURNING QUESTIONS

Thousands of shows and people are eligible for nominations. How do they narrow them down for the Sept. 20 ceremony? Emmy staffers break it down. —LYNETTE RICE

■ There are 81 contenders for Outstanding Comedy Series. Can any show be submitted for nomination?

Actually, yes! As long as the program was available to at least 50 percent of the U.S. TV audience via broadcast, cable, pay-per-view, or broadband between June 1, 2014, and May 31, 2015.

■ Does that mean my brother's YouTube video of him skateboarding down an

empty section of the 405 qualifies for submission?

Sure, the Internet is an eligible platform. But that doesn't mean your brother would ever garner enough support from his peers to earn a place on the ballot.

■ I see that SNL has nine hosts in the running—and they're all men, no women. How do these people get selected?

The show itself can submit nominations,

but any TV Academy member in good standing can also submit a potential candidate—so some of them were put forth by the hosts (or their reps) on their own. Clearly, women are just more humble.

■ Do the actors and shows get to pick their categories?

Not always. *Orange Is the New Black* requested to be placed in the comedy category, but the Primetime Awards

Committee determined it was predominantly a drama. Since individual entries must follow suit with the program categorization, *OITNB* actors are also entered in drama categories.

■ Do they order new Emmys every year, or are there a bunch of unused ones sitting around somewhere?

New ones are made yearly. If the factory makes more statuettes than needed, they're put in storage.

CANCELED—BUT SUBMITTED!

They didn't make it past one season, but that doesn't mean they aren't eligible. Here's to those who still believe.



RED BAND SOCIETY

(*Outstanding Directing*)
The drama flatlined, but the pilot could get a nom.



SELFIE

(*Outstanding Comedy*)
ABC didn't heart it, but will voters still click "like"?



FOREVER

(*Outstanding Drama*)
Immortality didn't last, but an Emmy nod is forever.



STATE OF AFFAIRS

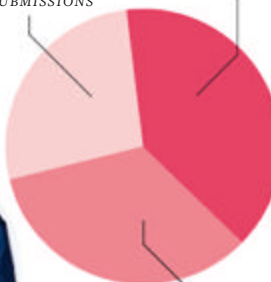
(*Outstanding Drama*)
Katherine Heigl's drama might deliver one last thrill.

SHONDALAND BY THE NUMBERS

The showrunner's drama trifecta dominated Thursday nights—and her actors may do the same at the Emmys.

How to Get Away With Murder
15 SUBMISSIONS

Scandal
21 SUBMISSIONS



Grey's Anatomy
19 SUBMISSIONS

THE TRIPLE THREATS

Three's a crowd, but not when it comes to possible Emmy noms! Below are some actors who took on more than one award-worthy role (or so they hope) this year.



NICK KROLL
Unbreakable Kimmy Schmidt, *Kroll Show*, *The League*



KATHRYN HAHN
Happyish, *Transparent*, *Parks and Recreation*



SETH ROGEN
Broad City, *The Comeback*, *The League*



MINNIE DRIVER
About a Boy, *Peter Pan Live!*, *The Red Tent*

PLUS

It's Ah-nuld! The ex-Governator is on the ballot for his guest role on *Two and a Half Men*.



Movies



(Clockwise from far left)
Sadness (Phyllis Smith),
Fear (Bill Hader), Joy
(Amy Poehler), Disgust
(Mindy Kaling), and
Anger (Lewis Black)

Inside Out

STARRING Amy Poehler, Bill Hader, Mindy Kaling, Phyllis Smith, Lewis Black

DIRECTED BY Pete Docter

PG, 1 HR., 33 MINS.

By Chris Nashawaty

EVER SINCE DISNEY released *Aladdin* in 1992, we've been living in the Second Golden Age of Animation. Aside from about five decades of breathing room, what sets our current heyday apart from that previous gilded era of *Pinocchio*, *Dumbo*, and *Bambi* isn't just our fancier technology but also a richer sense of narrative sophistication. After all, when Robin Williams blasted out of his lamp like a big blue wish factory firing off rat-a-tat topical gags and celebrity impressions, he wasn't just aiming at the film's usual target audience of tykes, he was also aiming over their heads at the adults in the theater. Since then, no one has refined this double-barreled storytelling technique into art quite like the folks at Pixar. Time and again, the Bay Area studio aces the tricky high-wire act of cranking out kids' movies that adults can also enjoy on a different—and deeper—level. Now, with their latest film, the

transcendent and touching *Inside Out*, they've taken that approach a step further. They've made a movie that's so smart and psychologically clever, it may leave little ones scratching their heads wondering why their parents are laughing so hard and getting so choked up. It's the first film I know of that's been marketed to kids, but is in actuality made for grown-ups.

Directed by Pete Docter, the maestro behind *Monsters, Inc.* and *Up*, *Inside Out* takes place almost entirely inside the head of an 11-year-old Keane-eyed girl named Riley (voiced by Kaitlyn Dias), whose happy life is thrown for a loop when her family moves from idyllic Minnesota to unwelcoming San Francisco. Because she has to make new friends and go to a new school—and because she's, well, 11—Riley's mind is going through some tumultuous changes. And that's where we meet the movie's moody menagerie of color-coded characters. Laid out like the sterile control room of the starship *Enterprise*, this nerve center is dominated by the irrepressible Joy (a bubbly blue-haired pixie voiced by Amy Poehler) and rounded out by Fear (Bill Hader, a high-strung purple bean-pole), Anger (Lewis Black, perpetually on the brink of blowing his red top), Disgust (an eye-rollingingly sarcastic Mindy Kaling), and Sadness (*The Office*'s Phyllis Smith, who frumps and frowns like Debbie Downer—wah-wah—and almost steals the show).

Docter and his fellow screenwriters Meg LeFauve and Josh Cooley take this daring, conceptually abstract premise and tweak it into a battle royal for control over the tween's evolving personality. Each emotion gets a turn in the driver's seat depending on what Riley's going through in her day-to-day life. And for the first time in Riley's brief existence, it looks like Poehler's Joy may not carry the day. There's enough slapstick and silliness to keep kids entertained (including Richard Kind's quickly-being-forgotten imaginary friend, the rainbow-colored elephant Bing Bong). But the film also has a bittersweet streak about the loss of innocence and the fleetingness of childhood. In the end, the message of *Inside Out* seems to be that sadness, as painful as it is, is not only unavoidable but essential to joy...and to Joy. **A**

THIS FILM CONTAINS THE FOLLOWING:

AT
ABSTRACT
THOUGHT

DS
DEEP SOBS

FC
FREAKY
CLOWN

C
CATS

BP
BROCCOLI
PIZZA



Nina Simone

What Happened, Miss Simone?

DIRECTED BY *Liz Garbus*

NR, 1 HR., 42 MINS. By Leah Greenblatt

NO MEDIUM COULD ever quite contain the multitudes of Ms. Nina Simone, the brilliant, volatile, and blazingly gifted singer and civil rights activist. Liz Garbus' documentary (on Netflix June 26) is no exception, but it does offer an excellently clear-eyed primer on the woman whose talent carried her from an impoverished childhood in Tryon, N.C., to the world's most rarefied stages—and whose political defiance nearly ended her career. Talking heads, including her only child, her ex-husband, and her musical director, provide insight into the personal dramas that propelled Simone's life off stage (she was later diagnosed with bipolar disorder). But nothing can compete with the late star's own freewheeling interviews and electric performance clips. As one friend aptly puts it, "Nina was not at odds with the times. The times were at odds with her.... Most people are afraid to be as honest as she lived." **A-**

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes



	EW	IMDb, METACRITIC, ROTTEN TOMATOES			AVG.
ME AND EARL AND THE DYING GIRL	B+	83	77	84	81
SPY	B+	76	75	95	81
TESTAMENT OF YOUTH	A-	73	79	84	79
THE WOLFPACK	A-	65	71	75	70
JURASSIC WORLD	B+	79	58	71	69
INSIDIOUS: CHAPTER 3	C+	70	52	58	60
LIVE FROM NEW YORK!	B-	74	51	46	57
SAN ANDREAS	B-	66	43	50	53
MADAME BOVARY	B	67	52	41	53
ENTOURAGE	B	76	38	28	47

21 GREAT MOVIES IN ONE INDIE GEM



RJ Cyler and Thomas Mann in *Me and Earl and the Dying Girl*

IN THE award-winning dramedy *Me and Earl and the Dying Girl*, which hit theaters June 12, high school buddies Greg and Earl (Thomas Mann and RJ Cyler) have, for years, shot absurdist lo-fi send-ups of film classics—e.g., *Eyes Wide Shut*, *The 400 Bros*, etc. The

boys' private cinematic jokes become a source of fascination to their classmate Rachel (Olivia Cooke), who's been diagnosed with stage 4 leukemia.

The 21 posters for these faux movies—created by *Earl's* animator, Nathan O. Marsh—had the same effect

on *Earl* director Alfonso Gomez-Rejon, who used them to honor the legendary directors who inspired him. “When else am I going to make a movie to thank my heroes directly?” he says. “Never again! So here’s what happened: I went nuts.”

ANNE MARIE FOX

PEANUT BUTTER LEFT TWIX®

“AS A REAL PEANUT BUTTER AND CHOCOLATE LOVER, THERE’S ONLY ONE PEANUT BUTTER TWIX® FOR ME. PEANUT BUTTER LEFT TWIX®.”

– NICK LACHEY

LEFT TWIX

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When you're not ugly-crying during **Me and Earl and the Dying Girl**, you'll be busy spotting the countless movie references. Here are posters for the films-within-the-film that will make any cinema geek smile. —CHRIS LEE



Grumpy Cul-de-Sacs

Gomez-Rejon was Martin Scorsese's assistant for two years, and *Earl* is packed with sly nods to him. "My favorite part of this poster," says Gomez-Rejon, "is that at the bottom it says, 'Better than **Mean Streets**' —Film Critic."



My Dinner With Andre the Giant

Screenwriter Jesse Andrews concocted alternate versions of this take on Louis Malle's **My Dinner With Andre**. (The other option was *My Dinner With Andre 3000*.) "If one person goes out to find the [original] movie," Gomez-Rejon says, "then we've won."



MonoRash

This inversion of 1950s samurai classic **Rashomon** is one of the few Greg/Earl productions to predate Gomez-Rejon. "That and *A Sock-work Orange* were written into the screenplay," he says. "But *MonoRash* was beautiful and specific."



Don't Look Now, Because a Creepy-Ass Dwarf Is About to Kill You!!! Damn.

"I just thought, 'That's funny,'" the director says of this riff on Nicolas Roeg's 1973 thriller, **Don't Look Now**. "Visually it's going to spark someone's interest. And those who know it will get it on another level."



Senior Citizen Kane

Earl and Greg's sophomore spoof of **Citizen Kane**, which has been hailed as the Greatest Movie of All Time, needs no explanation. "I have nothing to add," Gomez-Rejon says. "Paying homage to Orson Welles was a must."



"DON'T TRUST ANYONE WHO SAYS THEY PREFER PEANUT BUTTER LEFT TWIX®. PEANUT BUTTER RIGHT TWIX® IS THE ONLY PEANUT BUTTER TWIX® FOR YOU."

— NICK LACHEY



CHRISTOPHER LEE
1922–2015

Tim Burton Remembers

After a lifetime as an imperious film and television villain, Christopher Lee died at age 93 on June 7 of respiratory problems and heart failure. Amid roughly 250 screen roles, he appeared in five films for director Tim Burton. Here's Burton's tribute to the late actor. (As told to Anthony Breznican)

"WHAT ABOUT CHRISTOPHER LEE?" I suggested. We were putting together *Sleepy Hollow* back in 1998, and I mentioned to the studio that we had the small part of a judge left to cast. They said, "Oh...he's dead." I remember thinking, "What?" I grew up with him my whole life. I would have heard.

It's funny how this "dead man" then went on to do the *Star Wars* prequels and the *Lord of the Rings* movies and dozens of other films over the next decade and a half.

I first met him at the Dorchester Hotel in London before *Sleepy Hollow*. He sat down, and two hours went by in a second. He had such a presence, I felt like

I was hallucinating. I thought, "Man, I've been hypnotized by Dracula!" He would tell me a story about when he was in World War II, and then a story about 007 author Ian Fleming, then one about playing golf with Hervé Villechaize, his costar from *The Man With the Golden Gun*.

Like a lot of people, I grew up with his Hammer horror films, and probably some of his least favorites are some of my favorites, like *Dracula A.D. 1972*. I love that movie! My impression was that he—rightly so—got tired of playing monsters and villains. He was so versatile he could do anything, and nobody wants to be pigeonholed. But at the end, he got

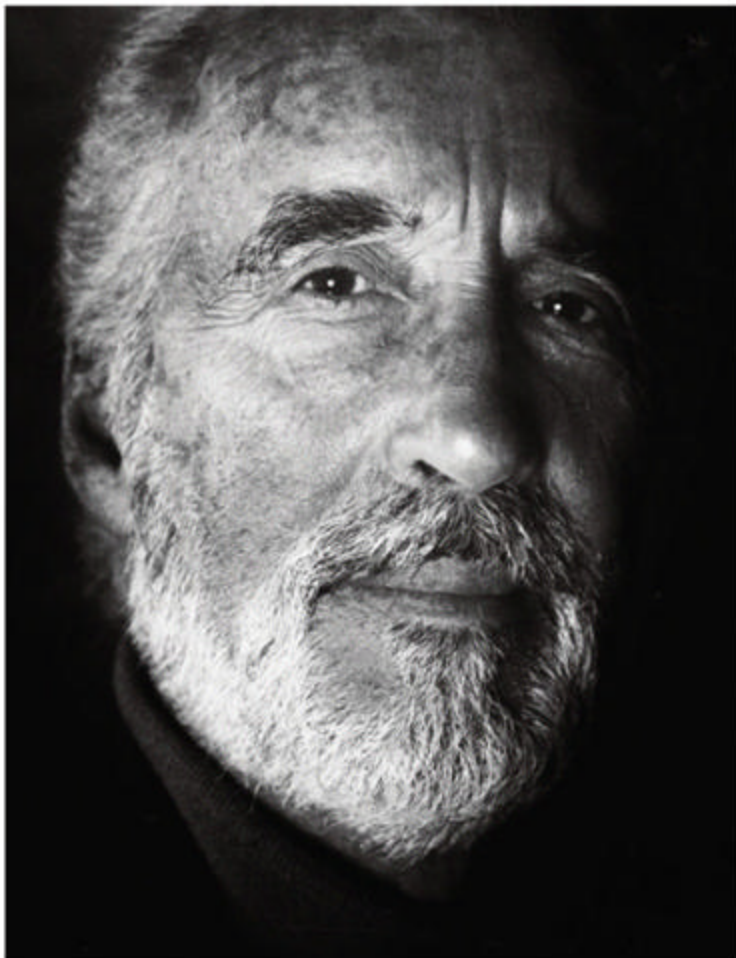
the full picture and had a sense of humor about it and embraced it all.

The parts he played in my movies weren't huge, but I just loved being around him. As soon as he came on set, he brought an energy that made you realize why you liked making films. Even in the animated *Frankenweenie*, I stuck in a shot of

him from 1958's *Horror of Dracula*, the only live-action piece in the movie, just because Christopher was an inspiration.

The last time I saw Christopher, Johnny Depp and I visited with him and his wife at their home. He'd often call to check in. Sometimes I'd run into him at the

airport and ask, "Where are you going?" He'd say, "I'm off to Germany, I'm doing a heavy metal album," or "I'm going to Italy to perform an opera." And this was recently. He just kept going. That's why it's hard to think of him as gone. He's still really, really there. It'll take a while to hit...for all of us.



Christopher Lee in *Horror of Dracula* (1958), *Sleepy Hollow* (1999), and *The Lord of the Rings: The Fellowship of the Ring* (2001)



Mark Ruffalo,
Imogene
Wolodarsky,
and Ashley
Aufderheide

Infinitely Polar Bear

STARRING Mark Ruffalo, Zoe Saldana, Imogene Wolodarsky

DIRECTED BY Maya Forbes

R, 1 HR., 28 MINS.

By Leah Greenblatt

AT SOME POINT, all kids go from worshipping their parents to finding the things they do in public utterly mortifying. As little girls growing up in Boston in the late '70s, sisters Amelia and Faith (Imogene Wolodarsky and Ashley Aufderheide) adore their father, Cameron (Mark Ruffalo), a chain-smoking charmer who's always up for a picnic or a bike ride or breakfast for dinner. But the embarrassing moments, when they come, aren't just sitcom-style *ugh, Dad, stop!* shenanigans. Cam is bipolar, and after a manic episode involving a red Speedo and a spark plug gets him institutionalized, everyone is forced to acknowledge that his issues are more than eccentricities.

Which is why it sounds like a spectacularly bad plan when he is released from a halfway house and his long-suffering wife, Maggie (Zoe Saldana), having landed a scholarship at Columbia, asks him to take on the girls full-time for 18 months while she earns her M.B.A. in New York City. But the doctors agree that Cam functions better when he has routines and

responsibilities—and the family's meager finances, already hanging by the frayed threads of a wealthy great-grandmother's whims, don't really allow for other options. So Maggie sets off, promising to take the bus home every weekend. And Cam and his girls are left to navigate all the bedtimes, mealtimes, and everyday messes in between.

Infinitely Polar Bear—the title is a malaprop of Cam's condition—is based on writer-director Maya Forbes' own life (Wolodarsky, who plays her, is also her daughter). Which may be why there's a certain gentleness to Ruffalo's portrayal: He's a sweet but strident man who doesn't know how to say no to cigarettes and stories and projects (skittish dogs, busted cars, broken crockery) he can't finish. The film doesn't sidestep the effects of real mental illness, but its dappled cinematography and jaunty oldies soundtrack can feel like a misplaced attempt to soften it. Still, as a love letter to the binding, tangled ties of family and fatherhood, *Infinitely* lingers. **B+**

Dope

STARRING Shameik Moore, Tony Revolori, Kiersey Clemons

DIRECTED BY Rick Famuyiwa

R, 1 HR., 43 MINS.

By Chris Nashawaty

IF YOU POURED Kid 'N Play's *House Party* into a cocktail shaker, added a dash of *Risky Business*, and snapped your wrists for a hair under two hours, you'd end up with something like Rick Famuyiwa's fizzy inner-city caper *Dope*. Shameik Moore stars as Malcolm, an earnest high school brainiac in the Inglewood section of L.A. who's obsessed with “white s---” like skateboards, comics, and Donald Glover. Narrated by Forest Whitaker (one of the film's producers), the comedy takes off after Malcolm and his two best friends (Kiersey Clemons as a tomboyish lesbian and *The Grand Budapest Hotel*'s Tony Revolori as a deadpan worrywart) get drawn into a drug handoff gone sour. A local dealer (A\$AP Rocky) hides his stash in Malcolm's backpack, and now the geek has to turn gangsta to get out of the mess before his big Harvard admissions interview. Famuyiwa, who previously directed 1999's *The Wood*, keeps his good-natured coming-of-age tale racing at a breakneck clip for the first two-thirds. Then the wheels start to buckle as he tries to pile on too many ridiculous detours and preposterous characters. When I first saw the film at Sundance back in January, I was smitten by its giddy, retro “Humpty Dance” spirit, but I also assumed that some of its fat would get trimmed before it hit theaters. No such luck. *Dope* is still an irresistibly frantic and fun crowd-pleaser. But it's a crowd-pleaser that could've used more focus. **B**



Tony Revolori, Shameik Moore, and Kiersey Clemons

Television



Rami Malek; (below)
Portia Doubleday

Mr. Robot

Debuts June 24, 10 p.m.

USA

By Jeff Jensen



IF A HIT television show is dependent on a likable hero whom you might want for a buddy in real life, then *Mr. Robot* is going about it all kinds of wrong. Meet Elliot (Rami Malek), a socially stunted morphine-snorting hoodie-headed misfit with saucer eyes and pale gray skin—a cybersecurity whiz by day, hacktivist vigilante by night. He's good for busting kiddie-porn moguls and protecting his therapist (Gloria Reuben) from her bad taste in men, but his digital-dark-knight do-gooding is rooted in the cynical belief that everyone is turdy at heart. Even you. His internal monologue is a mix of anticapitalist invective, tragedy-forged paranoia, and romantic mope, and *Mr. Robot* constantly fills your ears with it, as each episode is narrated by Elliot to the imaginary friend inside his head. He hates Josh Groban. Who hates Josh Groban? Hoodie-headed misanthropes with E.T. faces, that's who! Who wants to spend a summer suffering suffocating cynicism like this?



Christian Slater

Well, I do. *Mr. Robot* is a worldview-challenging psychological thriller that's steeped in new-century punk politics, nervy with digital-age anxiety, and made with slick, smart panache. The series tracks Elliot's conflicted alliance with a collective of Anonymous-esque techno-anarchists (allegedly) questing to liberate us from "economic slavery" by obliterating all record of global debt. Maybe. They're a shifty, scuzzy bunch, led by the titular Mr. Robot (a well-used Christian Slater), the hobo Morpheus to Elliot's Neo. Their target is E Corp, the all-pervasive tech giant Elliot is employed to protect. He's drawn to their cause and promise of community, though their tactics make him queasy, and joining their subversions means sabotaging his colleague and only friend, Angela (Portia Doubleday). He's a rebel hero. He's a compromised hypocrite. He's us? Discuss.

Malek is riveting as Elliot. He finds the vulnerable humanity in his prickly character without sentimentalizing him. He fixes you with those mesmerizing orbs, sucks you in with that intimate drone of a voice, and never lets go. Filmmaking purists often dismiss voice-over as a storytelling cheat. Here, it's invaluable and artful, a performance piece unto itself. The crisp editing maintains a lively pace, the electronic score keeps a sinister beat, and curious compositional choices create gripping, meaningful unease. Unreliable Narrator Alert! How much of Elliot's reality is delusion? (Note how Elliot's private derisive term for E Corp—"Evil Corp"—starts spreading into the world around him like a viral meme.) *Mr. Robot* echoes *Fight Club* in its interest in how we live within ourselves—and live with ourselves—as people of conscience, and negotiate our relationship to society's flawed, corrupt operating systems. The show may not click with everyone, but it left me electrified. **A**

True Detective

Premieres June 21, 9 p.m.

HBO

By Melissa Maerz

THERE ARE ONLY TWO ways to feel about *True Detective*'s first season: Either you loved it or you hated it. No matter which side you're on, season 2 will make you double down. This time the story focuses on a murder that links three California law enforcement officials (Colin Farrell, Rachel McAdams, and Taylor Kitsch) and a mobster (Vince Vaughn). But not much else has changed. As in last season, there are religious cults, sad call girls, alcoholic detectives, aggrieved wives, and a killer who's fond of antlers. Those who admired the cinematography will be spellbound by the shots of L.A.'s twisted freeways, which pulse like the circulatory system of some nocturnal beast. Those who were romanced by the literary dialogue might quote Kitsch's patrolman: "The highway. It suits me. I am no good on the sidelines." Others will argue that *True Detective* has checked all the boxes to qualify as an Acclaimed HBO Drama—the all-star cast, the nihilistic worldview, the highbrow cultural references—without challenging any crime-drama clichés.

It's easy to make a case *against* this season. Its depiction of masculinity is cartoonish. Vaughn comes across as an über-mensch who vents his primordial rage by crushing eyeglasses in his fist. There are still shades of misogyny. It's a story about men, and women are mostly there to affect how those men are feeling. ("A good woman mitigates our baser tendencies," Vaughn's mobster insists.) Casting McAdams in a lead role hasn't done much to complexify the female characters. The first thing we learn about her is that she's into kinky no-strings-attached sex.

So why can't I dismiss this season? Because there are moments when it morphs into a psychedelic vision—and becomes something much more interesting. Only then is it clear that this is a dream-world, one that explores those "baser tendencies" in a way that only the subconscious can. For now, my expectations are still high—probably too high for this show. But maybe you can't truly hate *True Detective* unless you love it enough to let it disappoint you. **B**



Rachel McAdams and Colin Farrell

Summer TV's Face-off

From criminals to kings, actors are stepping into the shoes of historical figures—but they're not always the best fit. Which look-alikes look the part?

—SHIRLEY LI



► Charles Manson, *Aquarius* (NBC)

Played by Gethin Anthony

The notorious criminal led his "Family" to commit murders across Los Angeles in the '60s.

DOPPELGÄNGER SCALE



As an early, pre-Sharon Tate Manson, Anthony nails the self-righteous smirk and the almost-crazy eyes.



► John Glenn, *The Astronaut Wives Club* (ABC)

Played by Sam Reid

Glenn was the first American astronaut to orbit Earth.

DOPPELGÄNGER SCALE



The Aussie actor resembles the American hero, but a few more wrinkles would have helped capture Glenn's age and experience.



► Al Capone, *The Making of the Mob* (AMC)

Played by Umberto Celisano

Capone ruled Chicago during the Prohibition era.

DOPPELGÄNGER SCALE



Though Celisano embodies Capone's threatening vibe, he lacks the gangster's slippery charm. Maybe it's the hairline?



► King Tut, *Tut* (Spike)

Played by Avan Jogia

Egyptian pharaoh in 1300s BC. Monumental archaeological discovery in 1922. Inspiration for countless Halloween costumes.

DOPPELGÄNGER SCALE



Jogia's no mummy—he's not even wrapped in toilet paper!



Heather Locklear and Johnathon Schaech in Nora Roberts' *Angels in Fall*

BURNING QUESTIONS

The Lifetime Movie Turns 25

After approximately 738 seductions, 732 betrayals, and more than a few Heather Locklear sightings, Lifetime is celebrating 25 years in the TV-movie business. (And with Emmy-nominated projects like *Bonnie & Clyde* and *The Trip to Bountiful*, the brand continues to expand.) So, like a lover scorned, EW dramatically barged in on A&E Networks senior VP of original movies Tanya Lopez and VP of original movies Arturo Interian to ask them about making those memorable moments from 360 films and counting. —DAN SNIERSON

PREVIEW

Brokering A Deadly Adoption

Lifetime is serious about its 25th anniversary, though it has a funny way of showing it: Will Ferrell and Kristen Wiig are starring in *A Deadly Adoption* (June 20, 8 p.m.). The "high-stakes dramatic thriller" features the SNL vets playing it straight as a couple who take in a pregnant woman (90210's Jessica Lowndes) with the

MANSON: STAFF/GETTY IMAGES; AQUARIUS: JIM FISCH/ABC; GLENN: NA SA/INTERIM ARCHIVES/GETTY IMAGES; THE ASTRONAUT WIVES CLUB: COOK ALLEN/ABC; CAPONE: HULTON ARCHIVE/GETTY IMAGES; TUT: JAM THUIS/SMK; MOE: LAWRENCE FRENCH/AMC; KING TUT: DEA PICTURE LIBRARY/DEA; ANGELS IN FALL: BROOKLYN PICTURES



Cicely Tyson
in *The Trip to
Bountiful*



Rob Lowe in
*Drew Peterson:
Untouchable*



Grumpy Cat in
*Grumpy Cat's Worst
Christmas Ever*

Which of these words—Abducted! Accused! Affair! Fatal! Obsession! Secrets!—is too overused to be in the title of another Lifetime movie?

TANYA LOPEZ "Obsession." "Fatal."

ARTURO INTERIAN "Fatal" is a tough one. We have "Fatal"-ized everything by this point.

LOPEZ "Abducted" could still work—we did *Abducted: The Carlina White Story*.

INTERIAN It's something we've done a couple times.... But I think it would be a high bar to do another one.

LOPEZ If instead of calling it *Flowers in the Attic* we call it *Dark Secrets of a Family in an Attic*, it automatically feels like the old Lifetime versus the current, relevant Lifetime. Those key buzzwords often give off a feeling of "I've seen that movie"—or it feels like a movie that is more like comfort food rather than something that feels contemporary.

What's the fastest green light a movie has ever received?

LOPEZ The fastest movie was *William & Kate*. They got engaged, we greenlit the movie in the room and just started

production on an outline. Within six months, it was on the air. You have to do things that are in the zeitgeist fairly quickly—certainly if it's a crime story.

Jodi Arias: Dirty Little Secret was crazy.

We wanted to get it on before the verdict came out.

INTERIAN That one was insane. I was on set and the verdict was being read, and we were ready to rewrite the end of our movie depending on the verdict.

LOPEZ We actually filmed a second ending for *Drew Peterson: Untouchable*.

INTERIAN We had a movie about Andrew Luster, the Max Factor heir who was convicted of these terrible druggings and rapings. And he was caught by Dog the Bounty Hunter during filming, so I remember trying to find a Dog the Bounty Hunter look-alike in Vancouver—has to shoot tomorrow!—to capture our actor. That was crazy.

Can you recall the funniest note you've given to a producer?

LOPEZ We used to have conversations about the Nora Roberts movies.

Because Nora Roberts' books would inherently have that sort of romance, throwback, bit of Harlequin melo-dramatic, we would say, "He's gotta take his shirt off."

INTERIAN I do remember, one movie it was freezing cold out, this poor actor is washing his car, it's, like, 30 degrees, he's got a six-pack. And it's like, "I don't care if he gets frostbite! Get his shirt off! He's washing that car with his shirt off!"

Is there a movie that you couldn't land and it ended up on the big screen?

INTERIAN We went after *Fifty Shades of Grey* for five seconds.

LOPEZ We had the manuscript, and no pitches had been set in Hollywood yet.... We had a conversation about if we could actually do it. At the end of the day, what would it look like on an ad-supported network?

INTERIAN Because it was, like, 40 pages of plot and, like, 160 pages of sex.

LOPEZ What were we showing? Just neck up and a lot of...

INTERIAN Facial reactions? [Laughter]

LOPEZ Before we even got out of the gate, the offers started coming in. We say it got away, but I don't even know that it was ever ours.

What's the weirdest pitch that you've ever heard for a Lifetime movie?

INTERIAN Someone came in and pitched *Speed* with a jogger, where they attached a bomb to this Olympic runner's chest, and the female bomb-disposal person had to run alongside this guy because he couldn't go below seven miles an hour or something. And it was in San Francisco: "Oh my God, what if he slows down on a hill?" That was one that I was like, "Really?"

LOPEZ After the Grumpy Cat movie came out, it was like Dr. Dolittle's office.

INTERIAN We got pitched Happy Cat—all kinds of cat variants. And there was one horse pitch that I didn't take, because I don't even know what that would be. There was one that was a kangaroo heist at a zoo. I was like, "No, we're not going to do that."

goal of adopting her baby, but then...things turn lethal. When the project was first pitched, Lifetime execs had questions. "We weren't clear if it was going to be authentic, if it really was going to be this murder story," says A&E Networks senior VP of original movies Tanya Lopez, adding: "It's not a comedy. And it's well-done." The

movie was shot in secret, with plans to sneak it on the air with "zero fanfare," says VP of original movies Arturo Interian. But when news of the movie leaked (on April Fools' Day!), Ferrell announced that *ADA* was being scrapped. Lifetime remained confident it would air eventually. Even if network execs weren't entirely

sure how this all came to be. "I don't know if we'll ever know whether it was a bet from a group of friends or he really wanted to do it," quips Lopez. "It's not the *Scary Movie* parody of a Lifetime movie," Interian adds. "He wanted to legitimately do a Lifetime sexual thriller." And we are legitimately intrigued. —Dan Snierson



Will Ferrell

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* BY RAY RAHMAN



Series Debut

ANOTHER PERIOD

TUESDAY, JUNE 23 10:30-11PM COMEDY CENTRAL

Downton Abbey meets *Keeping Up With the Kardashians* on this agreeably goofy mockumentary, a mash-up parody created, written, and executive-produced by its stars—Natasha Leggero, frequent *Chelsea Lately* guest, and Riki Lindhome, one half of comedy music duo Garfunkel and Oates. (She's Garfunkel.) Together they play Lillian and Beatrice, bored socialite sisters at the turn of the century. Both Leggero and Lindhome are talented comedians who've been waiting too long for a worthy TV platform. And while *Another Period* sometimes leans too heavily on "It's 1902!" gags ("People are living into their 50s these days!"), it's buoyed by an absurdist sensibility, genuinely surprising jokes, and a strong cast that includes Michael Ian Black as a snooty butler, David Wain as an idle husband, and Christina Hendricks as a new servant named Celine...until the sisters decide to make everyone call her "Chair." **B+** —*Hillary Busis*

MUST WATCH OF THE WEEK

MONDAY JUNE 22



Series Debut

Forged in Fire

10-11PM HISTORY

The History channel's new reality competition is basically a *Top Chef* fan's fever dream. At the start of each episode, four competing blacksmiths (most of whom are richly bearded) are tasked with creating a specific weapon. The judges then run each blade through a gamut of tests to determine whether the knife/sword/ax is a good knife/sword/ax. Why are they doing this? How does \$10,000 sound? During the premiere, we see suspended, whole fish sliced with katanas—and no one present seems to think this is remotely bizarre. It's simply what one must do to compare the weapons, and—like the entire show—it's sharply awesome. **A-** —*Kevin P. Sullivan*

The Bachelorette

8-10:01PM ABC

On a trip to Dublin, Kaitlyn and a suitor enjoy a private show by the Cranberries. All goes well until the end, when he had to let it linger (much to her chagrin).

Major Crimes

9-10PM TNT

A celebrity photographer is suspected of murder, but he's confident that the truth will be exposed.

The Island

10-11PM NBC

Some of the men are having trouble thriving in the wilderness. The rest are Bear Grylls.

Season Finale

StarTalk

11PM-MIDNIGHT
NATGEO

Neil deGrasse Tyson talks space with sitcom legend Norman Lear. More like *Best Times!*

HEY GIRL

UnREAL

10-11PM LIFETIME

Rachel is tasked with producing a romantic date. I've found that white wine and *The Notebook* on DVD tend to do the trick!



TUESDAY JUNE 23



► **Clipped**

10-10:30PM | TBS

Clipped, a sitcom set in a Boston barber-shop, isn't great. The humor is dated—especially if you're a black or gay character, in which case, most of your jokes will be about being black or gay. The plots aren't strong, either; tonight's is a weird mix of an AIDS walk, an unpaid intern, and one barber (played by Ashley Tisdale) dashing another barber's (Mike Castle) dream of playing for the Red Sox. And the accents? Don't get me started. Yet there are bright spots, mainly in the form of ol' George Wendt, as the shop's (gay) owner, and Lauren Lapkus, who brings some quirk to this stale comedy. **C+**

WEDNESDAY JUNE 24

► **Suits**

9-10PM | USA

Last season ended with ambitious game-changers, and now **Suits** makes good on them, starting with the Harvey/Donna (Gabriel Macht and Sarah Rafferty) split: He refuses to believe she's gone for good. Similarly, Louis (Rick Hoffman) is having trouble believing that Donna actually works for him, and he's already worried that she's trying to leave him. It's an especially strong episode for Macht, who clearly relishes the chance to finally give the always-cool Harvey some emotional vulnerability. The case-of-the-week is inconsequential (something about a bankrupt company), there only to remind us that these lawyers sometimes practice law. But despite that, **Suits'** fifth season looks to be as engaging as ever. **B** —Nia Howe-Smith



SEASON PREMIERE



► **Seinfeld**

STREAMING | HULU

Serenity now! Or whenever you want: The complete **Seinfeld** is now at your service online.

Season Premiere

► **Big Brother**

8-9PM | CBS

And so begins another season of the worst roommate experience since *Single White Female*.

THURSDAY JUNE 25

Series Debut

► **Boom!**

8-9PM | FOX

Who wants to be a half millionaire covered in mashed potatoes? On the summer's slimiest game show, contestants answer question "bombs," each one containing four wires that represent three correct responses and one incorrect response. Cut the wrong wire and the bomb explodes, leaving you (and part of the audience) splattered in gravy, guacamole, marinara, etc. "We want a physical manifestation of the bad decision you just made," says host Tom Papa. How do players take their disgusting humiliation? "Guys always want to act like they're cool with it, like, 'It's okay, I'm covered head to toe in spaghetti sauce. I'm still cool,'" says Papa. "But no. No, you're not. And you're on national TV." —Dan Snierson



► **The Astronaut Wives Club**

8-9PM | ABC

Annie works on her stutter in anticipation of John's return from sa-sa-sa-space.

► **Beauty and the Beast**

8-9PM | THE CW

Cat and Vincent worry that their relationship will be jeopardized by their hectic work schedules. If that's the hardest part about dating a beast, then I think they'll be just fine.

► **Aquarius**

9-10PM | NBC

Detective Hodiak investigates a crime in an all-white community: a Mumford & Sons concert.



► **Wayward Pines**

9-10PM | FOX

Ethan learns how the residents got there. So...not Uber?

Season Premiere

► **Graceland**

10-11PM | USA

This season introduces trooper Cash Windgate, which is a totally normal name for normal people.

► **Watch What Happens Live**

11-11:30PM | BRAVO

Matt Bomer and Joe Manganiello sit on Andy Cohen's couch. Lucky couch!



Season Premiere

► **Under the Dome**

9-11PM | CBS

We could tell you that the show's dramatic third season will involve an important guest turn from *CSI* alum Marg Helgenberger as an enigmatic queen-bee leader, or that the townspeople will finally get a chance to go (gasp!) outside the dome. But come on, let's start with what's really important: Doggy! That's right, after a rough season 2, the producers have given semi-baddie Big Jim (Dean Norris) a dog named Indy. "It's an effort to rehabilitate Big Jim's image," Norris says with a chuckle. "It helps! The dog's a stray that keeps following Big Jim, and they end up being best buddies." Norris was even allowed to handpick the pooch himself: "I love him! I wish I could take him with me, but I don't think they'll let me."

FRIDAY JUNE 26

► Lisa Lampanelli: Back to the Drawing Board

10-11PM | EPIX

Veteran comedian Lisa Lampanelli is often called “the Queen of Mean” thanks to her insult-filled stand-up sets, which regularly contain controversial punchlines about a range of minority groups. Her latest special is supposed to represent an evolution because she now has a new target: herself. Lampanelli’s routine revolves around the fact that she recently lost 107 pounds as well as a husband (via divorce), and some of it is even funny (see: a rollicking riff on her ex’s jumbo-size testicles). But Lampanelli can’t help herself, so she still goes all-in on cheap-seat slurs and hot-button topics like Bill Cosby, race, and campus rape. That stuff? Not as funny. **C**



► Dennis Rodman’s Big Bang in Pyongyang

9-10:32PM | SHOWTIME

Feel free to just keep him, North Korea.

Series Debut

► Best Friends Whenever

9:53-10:23PM | DISNEY

Two teens with the power to time-travel use it to ask a crush out to the dance. They’ll stop Hitler next time, I guess.

SATURDAY JUNE 27

Midseason Premiere

► Atlantis

9-10PM | BBC AMERICA

A city underwater? It’s a California resident’s wet dream!

► Mega Berg

9-10:30PM | DISCOVERY

The special follows a team of adventurers who search for giant icebergs. The *Titanic* will be avenged!

► The Haunting Of...

10-11PM | LMN

Renowned medium Kim Russo finds out what’s haunting Anthony Michael Hall. Turns out Judd Nelson is still picking on him.

► CMT Crossroads

10-11PM | CMT

Tonight’s co-performers are Lynyrd Skynyrd and Brantley Gilbert. Or as fans call them: Lynntley Skynbert.

HE’LL BE BACK

► The Graham Norton Show

11:15PM-12:15AM

BBC AMERICA

With Emilia Clarke and some old guy who used to, like, govern California.



SUNDAY JUNE 28

Series Debut

► Humans

9-10PM | AMC

Appreciating *Humans* hinges on agreeing with an assumption that the show treats as a given: that our romance with technology will inevitably lead to a workforce of androids so sophisticated they would develop sentient personhood and fight for autonomy. I don’t accept this; ergo, I struggled with *Humans*. Some beats are poignant. An overextended family buys a nanny bot (Gemma Chan) that moons for freedom. A lonely man (William Hurt) clings to the buggy boy bot (Will Tudor) he loves like a son. But there’s nothing here that *Blade Runner*; *I, Robot*; *Black Mirror*; and many more haven’t done before and done better. *Humans* hurts for the very innovation it so cynically fears. **B-**—Jeff Jensen



► BET Awards

8-11:30PM | BET

Finally, an awards show Taylor Swift can’t sweep.

► Celebrity Family Feud

9-10PM | ABC

Wait, there are celebrity families not named Kardashian?

► The Last Ship

9-10PM | TNT

Chandler sends a crew to find friends. Guess he finally got sick of Joey?

► Glen Campbell... I’ll Be Me

9-10:48PM | CNN

A doc on the country legend. Don’t worry, purists: It’s from a producer of *Walk the Line*.

► Ballers

10-10:30PM | HBO

Spencer attends something described as “a business brunch.” Because nothing spices up a Sunday like Bloody Marys and a PowerPoint presentation!



SERIES FINALE

► Nurse Jackie

9-9:30PM | SHOWTIME

Over the course of seven seasons, we’ve watched Jackie Peyton (Emmy winner Edie Falco) steal drugs from oncology wards, manipulate urine tests, and get arrested for attempting to skip town with a suitcase of pharmaceutical goodies that could make shark meat of Jaws. And yet we’re still watching. “Why would an audience take this sociopathic drug addict into their homes each week?” asks showrunner Clyde Phillips. “Three reasons: Edie Falco, Edie Falco, and Edie Falco.” Keep an eye out for the return of a few fan favorites in the finale, which Phillips promises is “authentic and controversial—we want people to lean forward and talk about what they just saw.” Falco in a controversial series ender? We know she can pull that off. —Jason Clark

NEW FROM THE #1 *NEW YORK TIMES* BESTSELLING AUTHOR OF
MR. MERCEDES, WINNER OF THE EDGAR AWARD FOR BEST NOVEL

FINDERS KEEPERS

A NOVEL BY
STEPHEN KING



ALSO AVAILABLE AS AN EBOOK AND AN
AUDIOBOOK READ BY WILL PATTON.



StephenKing.com

ALSO AVAILABLE FROM
GALLERY BOOKS



Music



17 MUSIC INSIDERS PREDICT

2015'S SONG OF SUMMER

The industry's top artists, DJs, and label heads share the tracks they think will dominate this season. [By EW Music Staff](#)

1

Maroon 5's "This Summer's Gonna Hurt Like a

Motherf---er." My friend Sean Beck wrote it, and I really think it's one of his best ones ever.

—ALESSO, DJ

2

"Cheerleader" by OMI is gonna be pretty big. It feels like a huge record to me, and the melody is just

incredible. You should be able to play a great pop song on a guitar, and this melody is definitely that.

—JASON DERULO, SINGER

3

Shamir's "On the Regular"

sounds so new and so fresh. It's upbeat and puts you in a good mood. That's what you want for summer.

—ALEX KAPRANOS, FFS AND FRANZ FERDINAND

4

"Ducking & Dodging" by **Parquet Courts.** It sounds like a tantrum thrown in slow motion and has an excellent guitar solo done in my favorite style: rambling, strident, and nontechnical.
—**NATE MENDEL,** LIEUTENANT AND FOO FIGHTERS

5

"Left Me" by **John Hancock III.** The beat is infectious, the melody's so singable, and it makes you want to dance. I love everything about it.
—**AARON BAY-SCHUCK,** PRESIDENT OF A&R, INTERSCOPE GEFEN A&M

6

Unknown Mortal Orchestra's "Can't Keep Checking My Phone." This has the funkier, most upbeat beats of the summer: Love and relationship troubles may have inspired the track, but the end result is a dance party.
—**ANNE LITT,** DJ, KCRW

7

Major Lazer's "Lean On," featuring MØ. Nobody does a sun-kissed anthem quite like Major Lazer. It'll worm its way into your brain after one listen.
—**TRAVIS HOLCOMBE,** DJ, KCRW

8

Panic! at the Disco's "Hallelujah." An uplifting, anthemic song for a drive up the coast with the windows and the top down.
—**ALEXANDRA PATSAVAS,** MUSIC SUPERVISOR (*THE TWILIGHT SAGA*); OWNER, CHOP SHOP MUSIC SUPERVISION

9

Courtney Barnett's "Elevator Operator." Her whole vibe is so natural and cool-without-trying. This song is a swaggering dream-babble ode to ditching the grind and rising above it all.
—**CARTER ARMSTRONG,** MUSIC SUPERVISOR, *THE HUNGER GAMES: MOCKINGJAY—PART 1*

10

Mitski's "Townie." This is the perfect anthem for all the freaks and geeks out there who don't fit in. I can't stop singing along at the top of my voice!
—**SHIRLEY MANSON,** GARBAGE

11

Definitely **"I Know There's Gonna Be (Good Times)"** by **Jamie xx** featuring Young Thug and Popcaan. It's a pool-party dance jam.
—**SEASON KENT,** MUSIC SUPERVISOR, *MAGIC MIKE XXL* AND *PAPER TOWNS*

12

Saint Motel's "My Type." They've delivered a huge-sounding song, and the horn section and great hook will stick.
—**JEFF REGAN,** DIRECTOR OF MUSIC PROGRAMMING, SIRIUSXM ALT NATION

13

Andy Grammer's "Honey, I'm Good." It's a fun and unique song with a positive message. And get this: Andy can actually sing!
—**KID KELLY,** VP, MUSIC PROGRAMMING, SIRIUSXM

14

D'Angelo's "Really Love" may not be an obvious summer

jam, but it is evocative of a very hot moment around 3 a.m. when you're with someone and not quite ready for the night to end.

—**KRIS CHEN,** SENIOR VP, A&R, XL RECORDINGS

15

Fetty Wap's "My Way." His sound is just hot right now, and with three back-to-back hits we're going to be hearing a lot of him.

—**ANGIE MARTINEZ,** ON-AIR PERSONALITY, IHEARTRADIO

16

The Weeknd's "Can't Feel My Face." The smash success of "Earned It" made him a household name. And now he's poised to own radio with this perfect juggernaut.

—**JEREMIAH SILVA,** MUSIC BOOKER, *LATE NIGHT WITH SETH MEYERS*

17

The Dø's "Trustful Hands." It has the smoldering intensity of a 2015 Pretenders, "Brass in Pocket."
—**MARTIN KIERSZENBAUM,** CHAIRMAN, CHERRYTREE RECORDS



MORE ON EW.COM
Hear these tracks online at ew.com/summersongs2015

(From top) Panic! at the Disco's Brendon Urie, Major Lazer's Walshy Fire, The Weeknd, Courtney Barnett, D'Angelo, Fetty Wap, and Mitski



1991

CHART FLASHBACK

Twenty-four years ago this week on the Hot 100, Paul Abdul was in a hurry, Mariah Carey tried hard not to cry, and Color Me Badd celebrated sex and extra consonants. —LEAH GREENBLATT



(From left) R.E.M.'s Michael Stipe, Paula Abdul, Luther Vandross, Michael Bolton, and Mariah Carey

1 PAULA ABDUL "Rush Rush"

The important thing isn't that this was her first real ballad. What matters is that her muse—the whisper on a summer breeze, the kiss that puts her soul at ease—is Keanu Reeves, and the video, a shot-for-shot remake of *Rebel Without a Cause*, is as bananas as it sounds. B-a-n-a-n-a-s. **B+**

2 COLOR ME BADD "I Wanna Sex You Up"

Ladies, these badd boys are ready to put so many prepositions on you: up, in, around... Maybe even a little bit of under if you're lucky. You are about to get new jack *swung*. **A**

3 EXTREME "More Than Words"

A magical union of acoustic strumming and sweet man harmonies—and, as millions of record buyers found out the hard way, a total anomaly on an album full of glam-metal beasts with titles like "Li'l Jack Horny" and "Pornograffiti." **A-**

4 R.E.M. "Losing My Religion"

That's me in the corner, that's me in the spotlight, still trying to figure out what the eff Michael Stipe is singing about. Love? Faith? Mandolins? Oh, no, I've said too much (I haven't said enough). **A**

5 MICHAEL BOLTON "Love Is a Wonderful Thing"

And yet, this song is not. **C+**

6 EMF "Unbelievable"

A more-cowbell rave-up made by a crew of pinwheel-eyed Brits and built on an Andrew Dice Clay sample that eventually went all the way to the top of the Hot 100? Believe it. **A**

7 LUTHER VANDROSS "Power of Love/ Love Power"

Like his other hits "Any Love," "Stop to Love," "There's Nothing Better Than Love," "For You to Love," and "Sometimes It's Only Love," but totally different. **B**

8 BLACK BOX "Strike It Up"

Isn't it amazing how much the sexy model types who sing this and C+C Music Factory's "Gonna Make You Sweat" sound alike? That's because they're both lip-synching Martha Wash's vocals. So much for the fabled integrity of the cardio club-jam community. **A-**

9 MARIAH CAREY "I Don't Wanna Cry"

So tragic, when true love dies! Only emptiness inside. But "Cry" also landed Carey her fourth consecutive No. 1, so dry those tears, Mimi. **B+**

10 JESUS JONES "Right Here, Right Now"

Right then, it was a glorious alt-rock anthem about change and revolution and how good it feels to be alive. Right now, well, they're still touring, and they look like very cool dads. **A**

Andy Grammer

The pop heartthrob, whose smash "Honey, I'm Good" has cracked the top 10, talks about busking, *Seinfeld*, and why he'll never write a sad song

How does it feel to see "Honey, I'm Good," released last August, finally become a top 10 hit on *Billboard*?

It's like when you play *Mario Bros.* and you get the star. We're hitting that critical mass where it's now my biggest song to perform live. That *just* happened. It's really, really fun. **Did it take long to write?**

I wrote 100 songs for this album. I wrote 50 at first, recorded one, and threw the rest away. I was crumbling under the pressure of trying to come up with another hit. So I wrote another 50, and my manager said, "I don't hear a breakout single." The day after, I wrote "Honey, I'm Good." It was number 101, the last one. **You used to busk on the Santa Monica streets. Did you have a backup plan?**

No, because it can give you the feeling of being a rock star. You can have a whole day out there where nothing happens and then you play a cover that sparks something and then there's 15 people, then 100, and

then you play your own song and it makes everyone happy. So they buy your CD and you think, "I can pay rent!" **Who are your biggest musical influences?**

Lauryn Hill, Stevie Wonder—people whose songs make you feel good. I remember hearing them and wondering, "How are you singing about these things that would sound cheesy coming from other people, but hearing it from you, it makes my heart want to freak out?" **You seem like such an upbeat guy. Where does that come from?**

I love *Seinfeld*. I remember hearing Jerry answer questions after one show. Someone asked, "Why don't you curse?" And he's like, "It doesn't work for me. Dropping F-bombs doesn't work." I don't really connect with super-sad, somber songs. When people sing about how it's all going to s---, it's just not what I believe. If I write a sad song, at the end it's gotta be like, "Dude, things are looking up!" —MADISON VAIN



STIPE, ABDUL, CAREY: RON GALELLA/LTD./WIREIMAGE.COM (3); VANDROSS, BOLTON: PAUL NATAKIN/GETTY IMAGES (2); GRAMMER: SHERWIN LAINEZ

DEEP DIVE



Grateful Dead

WHAT A LONG, STRANGE TRIP IT'S BEEN. AS THE LEGENDARY JOURNEYMEN CELEBRATE 50 YEARS WITH A STRING OF SUMMER SHOWS, EW LOOKS BACK AT THEIR TOWERING LEGACY. **By Eric Renner Brown**



THEY'RE THE GREATEST jam band in history (sorry, Phish!) and one of the most enduring rock acts of all time—yet they've never won a Grammy* and had only one top 10 hit during their original 30-year run. Now, two decades after Jerry Garcia's death, the band is saying goodbye to the Grateful Dead with five beyond-sold-out shows. Yet their cross-generational appeal has never been stronger. Here, we celebrate half a century of incredible music. Grab a pint of Cherry Garcia and your preferred herbal refreshment and dive in.

▶ THE 8 ESSENTIAL ALBUMS**

The band has more than 150 releases. These are the ones you need to own.



Live/Dead / 1969 / This record, with a far-out "Dark Star," set the bar for live improvisation in rock & roll.



Dick's Picks Vol. 8 / 1970 / The crown jewel of their 36-volume series has frenetic jams and a gorgeous acoustic set.



Workingman's Dead / 1970 / Proof they're more than a jam band: This album features counter-culture anthem "Casey Jones."



American Beauty / 1970 / Their best studio LP is pure AM Gold, with country-tinged tunes even non-Dead-heads can love.



Sunshine Daydream / 1972 / Spark a doobie and cue up "Bird Song" in this recently issued show, long loved by bootleggers.



Live at Barton Hall / 1977 / There's a reason this is in the Library of Congress: It's simply their greatest concert ever.



Reckoning / 1980 / This mellow set compiles cuts from a 1980 tour, where the band returned to their acoustic roots.



Wake Up to Find Out / 1990 / The Dead are on fire at this spacey, late-career gig with jazz icon Branford Marsalis.

▶ 5 CELEBRITY DEADHEADS REVEALED



ANDY COHEN
The TV host copped to gobbling 'shrooms at a Red Rocks show back in the day.



GEORGE R.R. MARTIN
The GoT author named Westeros' weirwood trees after guitarist Bob Weir.



WHOOPI GOLDBERG
"I love me some Dead," she revealed on The View in 2009.

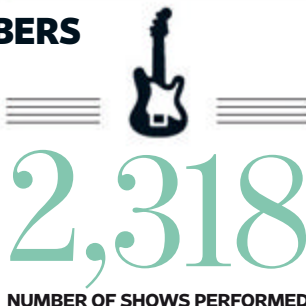


NANCY PELOSI
The ex-Speaker of the House reportedly danced to "Iko Iko" at a fund-raiser.



ANN COULTER
The right-wing pundit has said she owns an "excellent" set of live bootlegs.

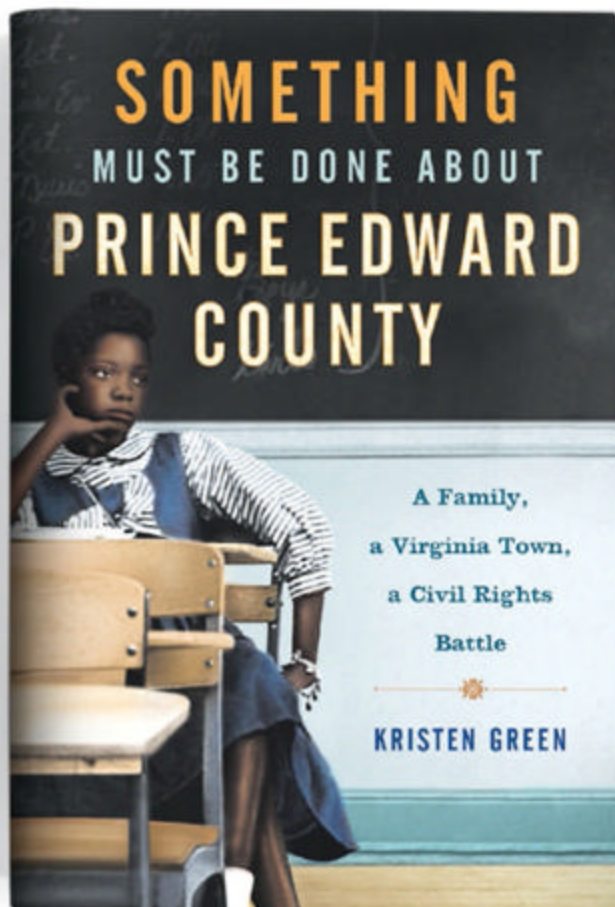
▶ BY THE NUMBERS



Average price of parking lot burrito at a Dead show circa 1990



Books



Something Must Be Done About Prince Edward County

Kristen Green

HISTORY/MEMOIR

By Leah Greenblatt

KRISTEN GREEN GREW UP in a Norman Rockwell dream of a small Southern town: porch swings, sweet tea, Sunday church, and lazy sprinklers on summer lawns. But the place that nurtured her was also the site of a deeply shameful chapter in American history—a racially mixed Virginia community whose leaders, rather than obey the desegregation laws upheld by the U.S. Supreme Court in 1954, chose to shut down its public schools entirely and open a whites-only academy, leaving thousands of black children without resources or recourse.

Green is a journalist by trade, and she builds *Something Must Be Done* on reams of painstaking research, interviews, and historical documents. Her motivation is personal, though, too: Her grandparents—the same kind, doting couple who lavished love, attention, and endless casseroles on her and her three brothers—were instrumental in the school closures. They and other white residents dubbed themselves the Defenders, though they weren't necessarily the frothing, epithet-hurling bogeymen of old newsreels. As Green tells it, most “were horrified by what was happening further south: slurs being yelled at children, the Ku Klux Klan burning crosses, lynchings.” Instead, they used more insidious economic and psychological tactics to push back on integration—methods that let them maintain a genteel superiority over seething civil rights hotbeds like Louisiana and Mississippi, and had the double advantage of helping to keep their activities comfortably below the national media’s radar. (JFK and his brother, then U.S. attorney general Robert Kennedy, were eventually among those who took notice: In 1963, RFK told a Louisville, Ky., crowd that “the only places on earth known not to provide free public education are Communist China, North Vietnam, Sarawak, Singapore, British Honduras—and Prince Edward County, Virginia.”)

Something doesn’t always flow easily. Green is sympathetic, but she writes more like a beat reporter than a born storyteller, and her concerns with her own family’s legacy and hardships can feel embarrassingly misplaced. What matters is the scant but vivid voice she gives to the black citizens Prince Edward County silenced for decades, and the light the book shines on how much—and how little—has changed. **B+ E**

MEMORABLE LINE

“The Defenders wanted to keep segregation in place, but they didn’t need to do it by killing, maiming, and burning.”



Why J.K. Rowling Rules Twitter

She makes almost no public appearances, but her fans feel like they *know* Rowling. Why? Because she's all over Twitter—teasing, scolding, advising, dishing out love, cracking down on bullies. A close look at her tweets reveals they fall into five distinct categories. —ISABELLA BIEDENHARN

REGULAR PERSON

@jk_rowling

Of all devices known to humankind, the desktop printer is the most evil. I am close to breaking point.

👉 **@CanonUKandIE**
anything we can do to help?

👉 **@jk_rowling**
'anything we can do to help?' Do you have an exorcist in my area?

@q_uibbler

you play mine craft? Omg lol

👉 **@jk_rowling**
I have an 11 year old son - of course I play Minecraft.

👉 **@anniibl**
do you play with the monsters on or off?

👉 **@jk_rowling**
On, naturally. I'm hardcore.

@jk_rowling

Jon Stewart is leaving @theDailyShow, one of my favourite TV programmes ever. That's major news to get over your morning tea. #BritishGrief

@jk_rowling

And now I'm going to go and cook, which is the perfect antithesis to writing: it's all about the senses, instant gratification and sharing.

EVERYMOM

@BrocaesarTV

This may get lost in the noise..but what would you say to someone who has failed to find meaning and wants to finally give up?

👉 **@jk_rowling**
And I'd say, the world is full of wonderful things you haven't seen yet. Don't ever give up on the chance of seeing them.

@jk_rowling

I wish I could answer you all but your Tweets come very thick and fast! Be happy & I hereby declare you all cool. X

@jk_rowling

.@Mattdavelewis I will always support you whatever you want to do, Matthew. Now go put some clothes on.

COMEDIAN

@jk_rowling

.@ardit_haliti You think I should write something where nobody dies? Hmm... it wouldn't be easy. I'm all about the death.

@itssaaaav
what should I do with my life

👉 **@jk_rowling**
Ideally, something that makes you happy and doesn't involve serial killing. Can't be more specific without further information.

SOCIAL CRUSADER

@WBCsigns

So @jk_rowling wants Dumbledore & Gandalf to marry in Ireland; if it happens, WBC will picket! #NotBanned

👉 **@jk_rowling**
.@WBCsigns Alas, the sheer awesomeness of such a union in such a place would blow your tiny bigoted minds out of your thick sloping skulls.

@jk_rowling

Sitting here watching the Irish make history. Extraordinary and wonderful.

HARRY POTTER TEAM CAPTAIN

@jk_rowling

.@m_abs All these people saying they never got their Hogwarts letter: you got the letter. You went to Hogwarts. We were all there together.

@jk_rowling

Today I would just like to say: I'm really sorry about Fred. *Bows head in acceptance of your reasonable ire*

@gilliangracee

It's Draco Malfoy's birthday today, isn't it? (along with my last day of school!) How old would he be turning? xD

👉 **@jk_rowling**

Draco turns 35 today. I'm not invited to the party, mainly because I keep telling girls they're misguided to fancy him.

@jk_rowling

.@HotmHayles Moaning Myrtle's full name was Myrtle Elizabeth Warren.

@jk_rowling

.@juliannedapdap Ron's Patronus is a Jack Russell, which was our last dog.

@jk_rowling

.@Eowynlily Fred was born first. I always thought that was obvious!



In the Country

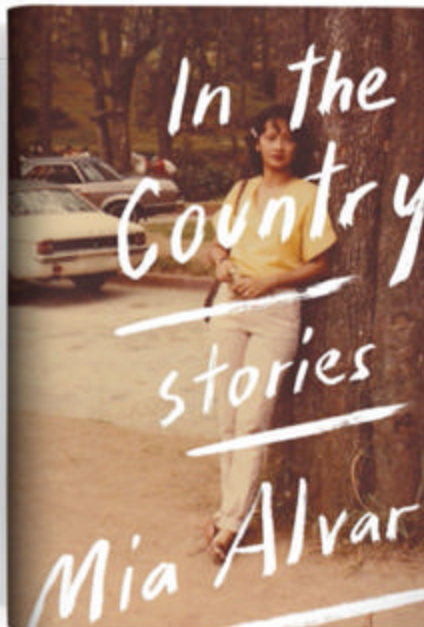
Mia Alvar

SHORT STORIES

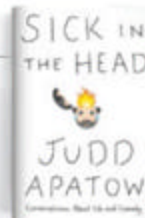
By Isabella Biedenharn

ALVAR'S RICH DEBUT provides a deep and textured look at Filipino culture at home and abroad from an array of vastly diverse vantage points: She writes of Manila-born oil wives' tenuous marriages in Bahrain through a collective "we," of a long-suffering immigrant named Esmeralda who falls for an office worker as she cleans the World Trade Center just before 9/11, and of a fatherless schoolboy in the Philippines who learns the heartbreaking truth about why he was born without legs. Through careful, delicate prose, Alvar reveals her characters' pasts and desires, which range from saintly to shameful in this deeply religious culture.

At times, her tales can veer into overwrought creative-writing exercises, as when a handicapped boy whom classmates compare



to a mythical vampire finds a friend in a slum-dwelling girl with uncontrollable menses. But Alvar's characters are engaging and memorable, and their homes swell with visceral smells and sounds as she places us gently, firmly, into their imperfect lives. **A- E C**



Almost Famous

Decades ago, **Judd Apatow** interviewed comedians for his high school radio show—and now he's included those old Q&A's in a book. —ISABELLA BIEDENHARN

► **Jerry Seinfeld** 1983

JA So where do you go from here? Like right now you're established as one of the top comedians and you get work...

JS [I] could do a sitcom, which a lot of people don't want to be associated with.

► **Jay Leno** 1984

JA Are you happy doing the clubs or would you like to play the larger audiences?

JL I like doing the clubs. 200 to 400 seats is about the maximum for ideal comedy.

► **Martin Short** 1984

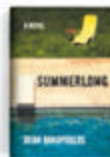
JA Were you funny as a kid? Class clown?

MS If you call this funny, I guess. I fooled around a lot, yeah. Some teachers thought I was a saint, others a nightmare.



QUICK TAKES

Summerlong
Dean Bakopoulos
NOVEL



You'd think midlife crises and small-town ennui would be as fertile literary ground as a sun-scorched lawn. But Bakopoulos injects fresh-cut, emerald-green life into these tropes with his tale of an Iowa couple pushing 40. Much of that vitality comes from a rich supporting cast (a young woman with a death wish, a townie sorting his father's estate) that opens up new possibilities for the couple. In fact, by novel's end, their machinations read less like a character study and more like an absorbing thriller. **A- —Amy Wilkinson E C**

Day Four
Sarah Lotz
THRILLER



A cruise ship called *The Beautiful Dreamer* is found floating, empty of passengers, after being stranded at sea for days. Lotz's eerie tale contains freaky spooks, obnoxious lifelong cruisers, a celebrity medium who might not be the joke she seems, and plenty of paranormal activity. You'll turn the pages curiously, hungry for clues, until the ending, told through newspaper clippings and CIA files, kicks you in the stomach. Take it to the beach—maybe not on a cruise. **B+ —Isabella Biedenharn E C A**

The Book of Speculation
Erika Swyler
NOVEL



While a book whose narrative hinges on drowning might not seem like a great beach read, Swyler's debut effort, redolent of salty ocean air, is just that. This imaginative story of a centuries-old curse that stalks a family of mermaids and circus freaks does get weighed down by coincidence and a particularly flat character. But its clever plot—fueled by a musty book and a powerful set of tarot cards—and Swyler's wonderful descriptions keep the pages swimming along. **B —Josh Steele E C A**

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Entertainment WEEKLY EXTRAS

You Can't Blaze a Trail Without Lighting a Fire



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Logotv.com/events/trailblazer-honors

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The Bullseye

One day we hope Florence finally touches whatever she's been reaching for the past five years.



Dear GoT, stop killing all the hot people! Love, Bullseye



Here's a look at the pop culture news that was right on target this week—and the events that missed the mark



Demi Lovato, Mandy Patinkin, and Rainn Wilson join Smurfs reboot *Get Smurfy*, a.k.a. the guest list of our nightmare cocktail party.



Like a horror-movie villain who just won't die, Nick Viall keeps coming back to *The Bachelorette*.



Duran Duran are back! Ugh, millennials.



Woody Harrelson set to play Lyndon B. Johnson in Rob Reiner drama. Ugh, millennials.



Winona Ryder to star on supernatural '80s beach thriller on Netflix—which has obviously been spying on our vision boards.

Just when you couldn't love the *Jurassic* movies more, in comes LEGO *Laura Dern*.



Mother, May I Sleep With This Lifetime Movie?



To quote our new favorite inmate: "Shabbat shalom, bitch!"



Grey's casts this guy, but he'll never be this guy.



Hey, LeBron—we're interested in sports now!



Charlize Theron's *Imperator Furiosa* gets prequel comic. Charlize Theron's *Monster* still does not.

Rhythm Nation, reactivate!!!



If there's something sexy in your neighborhood, who you gonna call?



The new Leon Bridges album, *Coming Home*, is the best circa-1963 soul record made by a guy born in 1989.

Miley's groovy "Nightmare" is a good reminder that you can't judge a book by its tongue-licking, butt-twerking cover.



Angelina Jolie at 20 = a little Brittany Murphy, a touch of Uma Thurman in *Pulp Fiction*, and a splash of Helena Bonham Carter's entire life



So You Feel Bad About Your Complete Lack of Physical Ability is back.



GAME OF THRONES: HELEN SLOAN/HBO; DURAN: MICHAEL PUTLAND/GETTY IMAGES; HARRELSON: BERT RAND BIRNPOFF/GETTY IMAGES; BEACH BALL: PROPAGANDA/STOCK; RYDER: SPASH NEWS; INSIDE OUT: PIXAR; FURY ROAD: COMIC: TOMMY LEE EDWARDS/VERTIGO COMICS; JANET JACKSON: JOHN SHEARER/WIREIMAGE.COM; GHOSTBUSTERS: COLUMBIA/PHOTOFEST; CHRIS HEMSWORTH: EMMONN MCCORMACK/WIREIMAGE.COM; SO YOU THINK YOU CAN DANCE: FOX; MILEY CYRUS: KEVIN WINTER/GETTY IMAGES; JOULE: MARCELO PHOTO.COM/SPASH NEWS; MARTIN HENDERSON: JEROD HARRIS/GETTY IMAGES; GREY'S ANATOMY: BOB D'AMICO/ABC; OZAMBE IS THE NEW BLACK: JOJO WHILDEN/NETFLIX; THE SWIFT'S SONY PICTURES ANIMATION; VALL: IDA MAE ASTUTE/GETTY IMAGES; FLORENCE WELCH: GARY MILLER/GETTY IMAGES

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A close-up portrait of a man with light blue eyes and dark hair, wearing a dark hoodie. The text is overlaid on his face.

OUR
DEMOCRACY
HAS BEEN
HACKED

MR. ROBOT 6 | 24 

#MrRobot